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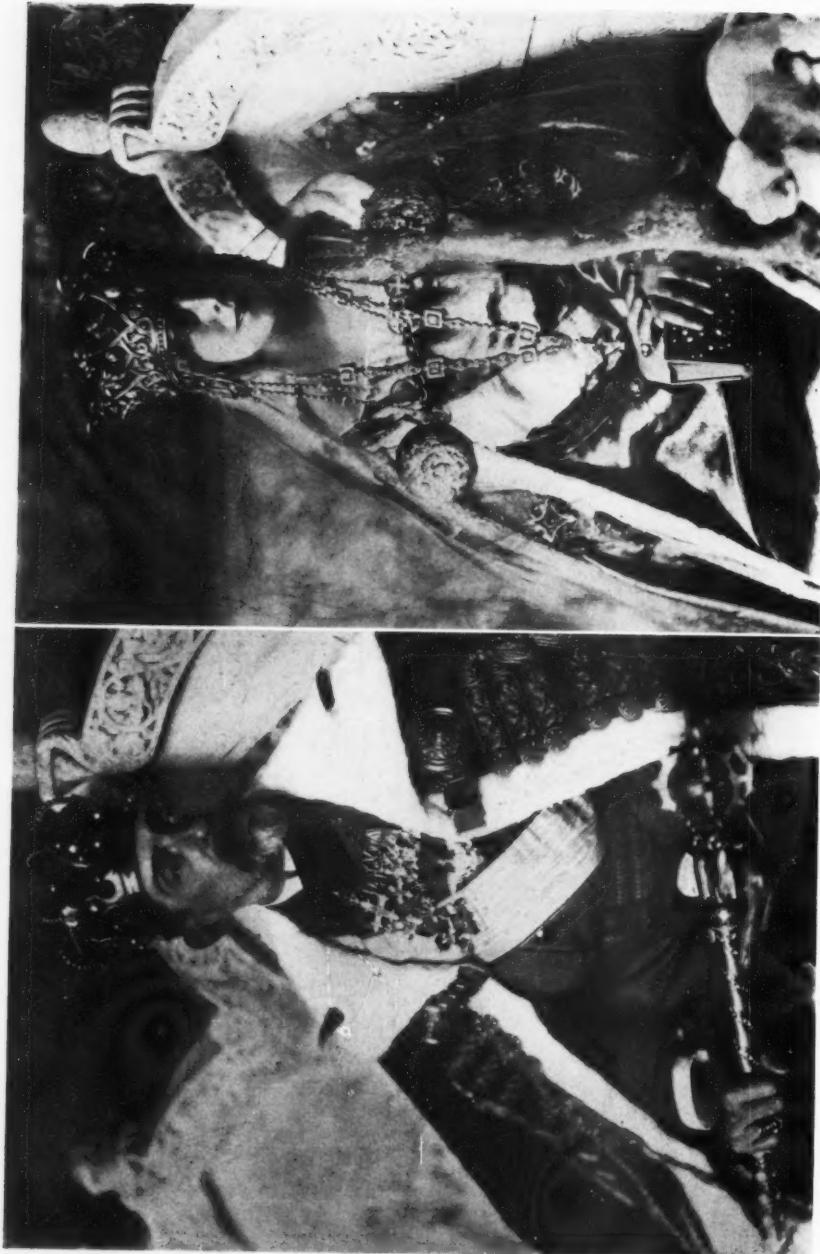
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THEIR MAJESTIES KING FERDINAND AND QUEEN MARIE OF ROUMANIA

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME XXI

JANUARY, 1926

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FOREWORD

By QUEEN MARIE OF ROUMANIA

WITHIN the hearts of ancient stones lies the whole history of the past. A soul seems to live within them which speaks to our souls of those days which are no more.

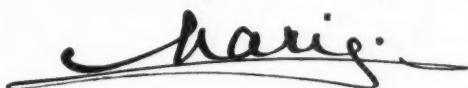
It is but in appearance that they are dead. In reality they throb with a past which is our past, which is our history, which is our very reason for being.

A thousand voices rise from out their crumbling shapes speaking to us of that past which is full of mystery, full of secrets, full of the thoughts of those who many centuries ago fashioned them according to their faith.

How they speak to our imagination; what wonder and what awe they awake in us! What a glorious link they are with those gone before, with those who strove and believed as we do, and who, as we do, built and pulled down!

They fill us also in our time with the desire to create, to leave something behind us which will be a record of our love of beauty, of our faith, of our hopes, for it has ever been in the forms of art that man has expressed his ideal, his aim, his suffering and his illusions!

From this ancient soil of Roumania in which we have guarded for centuries, side by side with our Latin soul, the vestiges of Roman architecture, I send a greeting to young America, so full of ardor toward a future of art, beauty and civilization.



WHAT ROUMANIA HAS TO OFFER THE ART STUDENT

By BASIL PÂRVAN

Professor in the University of Bucharest, Vice-President of the Roumanian Academy.

Translated by C. U. Clark.

THE territory occupied by the Roumanian people between the Dniester, the Theiss, the Danube and the Black Sea, forms from the artistic standpoint one of the richest known deposits of historical material, and is doubtless the most varied mixture of heterogeneous cultures to be found anywhere in Europe. Excavations below ground, and comparative researches above, confirm its character as a cultural area intermediate between these four cardinal points—the Southeast (Trojan, Milesian, Asiatic Greek, Oriental Greco-Roman, Byzantine, Turkish, Phanariote) and the Northwest on the one side (Prehistoric, Gothic, Germanic); and on the other, the Southwest (the so-called Illyrian in prehistoric times, with ceramics decorated in relief, as the Butmir type; then Roman, Italian-Dalmatian, Serb-Illyrian, pure Italian from the seventeenth century on) and the Northeast (in early days, painted vases of the Petreni-Cucuteni-Dnieper valley type; then Scythian, followed by different forms of Slav-Tatar culture). If we add the influence of Western Gothic architecture and art, which came both through German-Hungarian and German-Polish channels and through Italian - Dalmatian - Serbian (the later route of the Italian Renaissance influence), and the impress of Arab-Persian-Caucasian art which was brought through Constantinople and directly over the Black Sea and through southern Russia, we shall understand

why an archaeologist or art student newly arrived in Roumania is in danger of forming inaccurate generalizations, either by exaggerating the Oriental aspect of Roumanian culture, or by accentuating the Western character of Roumanian life. In fact, this area of some 300,000 square kilometers, occupied by about fifteen million Roumanians, has common boundaries with those four great geographic-historic complexes indicated above, and has developed into a perfect cultural unit through the special ethnic and psychological modification of these four categories of influences.

Historical investigation gives us the certainty that for some 2400 years, from about 500 B. C., we have on this territory a perfect ethnographic unit, at first Dacian, and after Trajan's day, Daco-Roman. The spiritual characteristics of the Daco-Roman people are clearly outlined in their rich and varied popular art, their industrial and their purely ethnographic art. The difference between the Roumanian folk-art and that of the surrounding peoples consists in a treatment of various universally diffused themes in a manner which is more sober (both in drawing and coloring), more distinguished, graceful, subtle and ingenious, and less vulgar in the stylistic moderation and harmony (both functional and ornamental) of cultural manifestations and developments, whether artistic or social. In the same way the factors of civilization and higher art which came

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in from those four directions already specified, underwent in Roumania a fusion similar to that we find in Italy in the art of Niccolò d'Apulia and his successors: ancient Roman elements uniting with the purely Gothic and forming a new entity capable of independent development, alongside both original sources of inspiration. In Roumanian church architecture we can follow in this regard the fusion of Byzantine and Gothic elements on the one hand (like that in Italian art from Giotto on), and on the other, a mixture of Slav and Italian factors.



ANCIENT STONE CROSS IN THE CHURCHYARD OF
RAZVOD, WALLACHIA

For the study of this Roumanian art, Roumania needs to expand her National Museum of Antiquities, to stimulate publication, to organize artistic investigation, excavation, etc. Much has been done. The beautifully illus-

trated volumes of the Bulletin of the Commission on Historic Monuments are comparable with the finest published elsewhere; but the available riches have hardly been touched. Consider Roumania's astonishing wealth of Neolithic, Aeneolithic and Bronze Age sites. Hardly a valley but boasts of some prehistoric settlement, with its bits of flint, horn or bronze. What has been done up to the present in their exploration is mainly the work of amateurs or of foreigners, like Hubert Schmidt at Cucuteni before the war, and Karl Schuchhardt and others in Wallachia, who took advantage of their position as temporary occupants during the war. The important site of Saleutza, southwest of Craiova, the investigation of which had been begun before the war by my fellow-worker Dr. I. Andriesesco, has now been systematically explored, and the results are about to be published. In Transylvania, Dr. Martin Roscea of the Archaeological Museum of Cluj (Kolozsvar, Klausenburg) had done valuable work in prehistoric art before the war, and he will shortly be in a position to resume his investigations. Dr. Julius Martzian had also carried out excellent excavations in Transylvania, with the latest methods of careful preliminary exploration and map-making. By such thorough stratigraphic and typological work, especially with the innumerable *tumuli*, we shall doubtless make rapid headway in the fascinating task of determining the origins of the culture of southeastern Europe in the third, second and first millenniums B. C. Roumania, where these different currents crossed and intermingled, ought to give decisive evidence—witness, for the period of the migrations of peoples, the famous discoveries of Petroasa (published by the Roumanian



CHURCH OF THE MAVRODINIS, WALLACHIA

archaeologist Alexander Odobescu) and those of Sânt Miclaushul Mare (Nagy-Szent Miklos) in the Banat.

Roumania offers the student more or less important ruins and monuments of the classic and Byzantine periods. In the Dobrudja, there is an uninter-

rupted succession of remains from the seventh century B. C. to the seventh century of our era. We have a classic example in my excavations at Histria (Istros), published in the Annals of the Roumanian Academy in 1916, and the *Jahrbuch des Deutschen Archäolog-*

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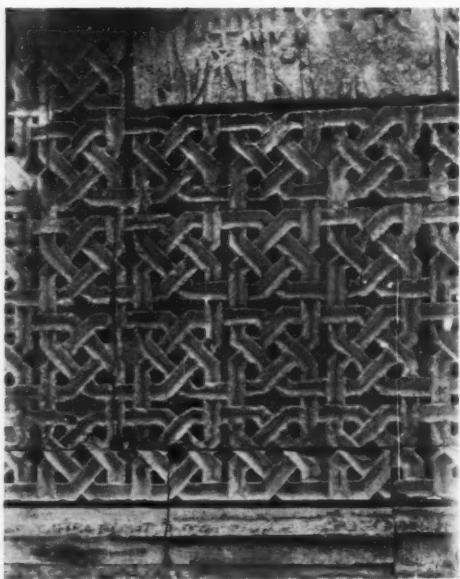
ischen Instituts for 1915. There we found a continuous series of monuments, from proto-Corinthian vases and archaic statuettes of terracotta to the Byzantine walls of Anastasius of about 514 A. D. In the Dobrudja we have still unexcavated Greek cities along the sea, and by the Danube and inland we have Roman towns and camps; everywhere there are Byzantine buildings and fortifications, and a wealth of early Christian basilicas (see my work, *Tropaeum Trajani*), as well as numerous remains from the Byzantine-barbarian period of the fourth to the sixth centuries (see my excavations and investigations at Ulmetum). There are fewer Greco-Roman remains in Moldavia (including the Bucovina and Bessarabia, except the Greek colony Tyras) and Wallachia; still, significant for future students are the Greek amphoræ from Thasos, of the third century B. C., which I found in my excavations at Poiana in Moldavia, and the various antiquities found in the *tumuli*, as e. g., the Ionic bronze vase, of classical times, from Balanoaia near Giurgiu (see my *Castrul dela Poiana* and *Dacia Malvensis* in the Annals of the Roumanian Academy for 1913). On the other hand, western Wallachia (Oltenia), the Banat and Transylvania, which formed the Roman province *Dacia Trajani*, are distinctly rich in Roman antiquities. Here also there have been as yet too few systematic explorations. In recent years, only Dr. Arpad Buday of the Archaeological Museum of Cluj has excavated scientifically at Porolissum. The new Roumanian University of Cluj is predestined to be the center of such investigations for Transylvania. In the Banat and Oltenia, as we approach the Danube, it is striking that we find remains of the Byzantine period also; note

Justinian's *Novella XI*, another proof of the extent of the renewed mastery of the Eastern Roman Empire over this region, which had never been abandoned by its Daco-Roman inhabitants, even after the withdrawal of the legions in 270 (see my *Istoria Creștinismului dacoroman*). One should bear in mind also that the best-known of Roumanian archaeologists, Dr. Gregory G. Tocilescu, except for his studies on the triumphal monument of Adam-Klissi and on the roads and walls of Roman Dacia, interested himself only in the



XVTH CENTURY CARVED WOOD DOOR OF THE CHURCH
AT TISMANA, OLTEНИA

ART AND ARCHAEOLOGY



SCULPTURED DETAIL OF WALL, MONASTERY OF THE MOUNT (ABOUT 1500)

inscriptional side of his discoveries. Frequently his excavations of Roman sites and camps, though thoroughly carried out, remained otherwise unpublished and have been filled in and destroyed. The chief problem of Daco-Roman civilization—how wide and how deep it was—must be solved mainly by the archaeological discoveries of the future, especially since a large share of the Daco-Romans were organized on a rural basis, into *territoria*, with *quinquennales* and *magistri*, and so lived in villages, which from the archaeological point of view represented a modest culture, much like that of prehistoric times.

The importance of studies of medieval monuments in Roumania for the history of European civilization has received fresh confirmation in the recent discoveries of Dr. V. Draghiceano at Argesh, as epoch-making in some

respects as those of the royal tombs at Mycenae. And there are more of these medieval problems than one might think. Besides the castles and fortresses built by Roumanians and foreigners on our territory, in the Dobrudja, Moldavia, Wallachia and Transylvania; besides the churches, monasteries and monuments of those days; we have innumerable watchtowers, forts, *tumuli* and underground redoubts which cry for investigation. The question of the continuous residence of the Roumanian people in their own country from Trajan's time to ours can only be answered by archaeology, since historical documents almost wholly fail us from 270 to 1200. Furthermore, medieval ruins are so abundant, especially in Transylvania, that an investigation of them is as necessary as of the prehistoric and classic sites. Then there are many isolated objects, of practical use, of industrial or of the fine arts, which belong to the Middle Ages and which can only be saved from destruction by systematic excavation or investigation. Architecture, sculpture and painting (as has just been shown by the royal church at Argesh, where splendid Byzantine frescoes of the fourteenth century have been uncovered beneath four later surfaces) will profit enormously by an archaeological exploration of Roumania's medieval and even later remains.

The student of European art will be still further fascinated by the numerous problems of the origin and development of the manifestations of Roumanian culture. Whence came the Neolithic civilization, with its painted pottery, which we find between the Carpathians and the Dnieper? Whence the civilization of Thrace and Illyria? What is the value

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of the new theories of the Illyrian culture of the Italian Sabellian stocks? Where did the so-called Hungarian (really Transylvanian) bronze art originate? No one has yet described satisfactorily the Greco-Thracian migrations or prehistoric and proto-historic times. Who will trace the relations between Neolithic civilization in Roumania and in East Prussia and Poland on the one hand, the Balkans on the other? We know little about Greek Black Sea civilization; Thracian civilization, even in historic times; the Romans on the lower Danube; the origin of the Roumanian people; the origin and growth of Christianity on the lower Danube; the source and early development of Roumanian architecture, sculpture and painting; Byzantine influence in Roumania; Italian, Dalmatian, Serb and Gothic currents in Roumanian art. Then come a number of stylistic problems—the evolution in Roumania of the Byzantine, the Gothic, the Renaissance and the Baroque; Roumanian painting (Moldavian, Wallachian, Transylvanian); the ornamental arts (sculpture in stone and wood, glazed terracottas, etc.); the industrial arts (in iron and other metals, glass, etc.); the architecture and decoration of the private house; furniture; in fact, an infinity of problems which concern all European art history. We sadly need the immediate publication of catalogues, guides and photographs of the treasures already known and stored, and of manuals which will show the student what is now available,

as a starting-point for further researches.

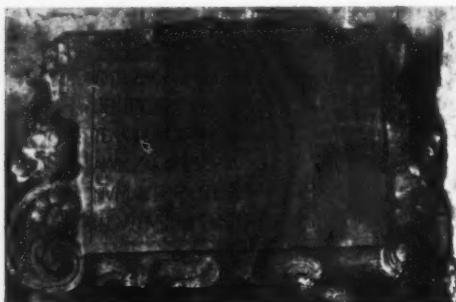
It is interesting to survey the separate divisions of Roumania, for they differ widely in their history and their art. Moldavia (with the Bucovina and Bessarabia) is the classic ground for investigations of the prehistoric and of Roumanian church architecture and art. The problem of Neolithic culture, with its painted pottery, is specifically Moldavian. This culture extends in South Russia to the Dnieper, and whoever studies it must keep up with the Russian excavations and publications. In the same way, Moldavian religious art, which reached a decidedly higher level in general than Wallachian, must be pursued in connection with the Western Polish-Magyar art on the one hand, and the Oriental Russian and Asiatic on the other—witness the external decoration of the church of the Three Hierarchs in Jassy. Armenian funeral monuments are of course a direct manifestation of Oriental art, but they exerted an important influence on Moldavian ornamentation. In conclusion, Moldavian religious painting shows essentially different



THE CASTLE OF MATTHIAS CORVINUS AT HUNEDOARA STILL PRESENTS A PERFECT MEDIAEVAL PICTURE

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characteristics from Byzantine and Wallachian, and deserves intensive study district by district, so that we may follow in time and space the waves



TOMB OF PRINCE MATEI BASARAB, IN THE CATHEDRAL OF TIRGOVISTE

of foreign influence which reacted so powerfully in the creation of varying types of Moldavian art.

The Dobrudja (including the Besarabian districts of Ismail and Akkerman—Cetatea-Alba) forms a unit entirely distinct from the rest of Roumania, in its wealth of productions of early Greek art, Greco-Roman, Byzantine and Mussulman art. Here Roumania will have under the open sky on her own soil out-door museums of the Hellenic civilization of classic times; of Greco-Roman and Thraco-Roman civilizations; of Roman profane architecture and early Byzantine church construction; of Roman and Byzantine provincial sculpture and decoration; and of Mohammedan art. When we excavate Histria to its foundations, when we sweep away the various ruins and modern cabins which cover ancient Callatis (Mangalia), we shall have Greece, Italy and Roman Africa at our own doors. Finally, the *tumuli* (which date from every period, but especially Thraco-Scythian and Thraco-Roman in the Dobrudja) very likely conceal treasures like those of southern

Russia. Such excavations would render a Dobrudja Museum at Constantza a most valuable and interesting institution.

Wallachia falls archaeologically into two clearly marked divisions, which are, however, more or less closely allied. The plain of Muntenia, between the Olt and the Sereth, is practically entirely devoid of Roman remains. One has to ascend the valleys of the Teleajen or the Ialomitza, up among the mountains, or go down to the banks of the Danube, before one finds traces of Roman days. In the same way, even in the historical Roumanian period, this territory is almost altogether lacking in remains of higher civilization. On the other hand, it vies with the rest of Roumania in its wealth of prehistoric material, and apparently also in remains of the Getae and of the post-Roman invaders. The hills and mountains to the east of the Olt, Oltenia itself (the western quarter of



THE CATHEDRAL OF ARGESH, BUILT IN 1508 BY PRINCE NEAGOE BASARAB, AND PAINTED IN 1546

Wallachia), the Banat and Transylvania all compose a great cultural unit, oriented toward the west and southwest. Here the future investigator



ICON
(XVIIth Century. Wallachia)



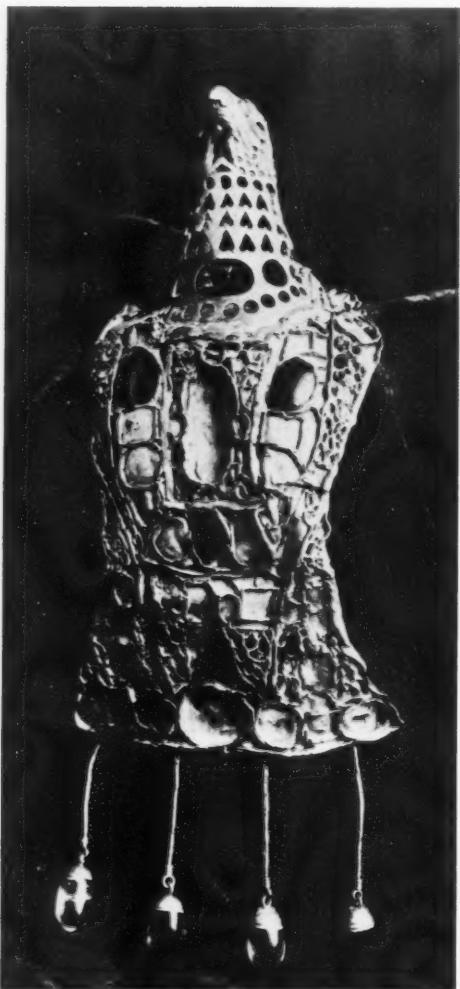
ST. JOHN, THE EVANGELIST
(XVIth Century. Wallachia)

must unravel the ties which in prehistoric, Roman and early Roumanian days connected this region with the lands along the Adriatic; in the Daco-Getic and later Roumanian (after the fifteenth century) periods, with the southeast (both Hellenic and Greco-Roman), with the Aegean south, with Slav-Greek culture, and with Greco-Turkish Byzantium. Its Neolithic art and its Romanesque church architecture came from the southwest and the south. On the other hand, its profane art, and the artistic side of its court and military life, were dominated, as has just been shown again by the recent discoveries at Argesh, by the Ger-

manic northwest, either directly through relations of the ruling families with the Holy Roman Empire, Hungary, Brandenburg, Silesia, Poland, etc., or indirectly through foreign artists and architects in Transylvania.

The Banat is rich in relics of prehistoric times, as well as of Daco-Roman days and the period of the barbarian invasions, but lacks interest for the student of medieval and Renaissance art. Up to the foundation of the principality of Wallachia, the Banat and Oltenia formed a single cultural unit; but after that time, the Banat (being a frontier province) was continually invaded and laid waste, and

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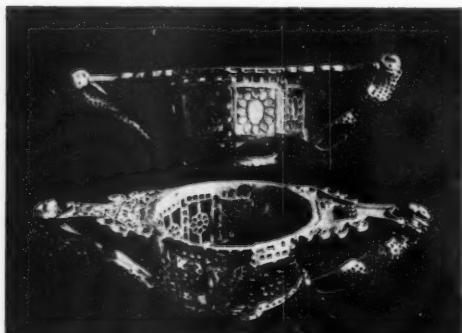


THE GREAT "FIBULE," IN THE FORM OF A HAWK, IN THE TREASURY OF PIETROASA

offers special interest only to the student of military antiquities. There is, however, a great deal to do here in the field of industrial art, of the architecture and furnishing of private houses, and of ethnographic study; the variety of material available is endless. The Banat falls naturally into several distinct artistic provinces, and each ought to have its own museum.

[12]

The most complicated of all the Roumanian territories, in respect to its archaeological and artistic problems, is Transylvania, with the adjacent parts of Hungary. Bordering upon Moldavia to the north and east, Wallachia to the south, and Hungary to the west, and containing within itself German elements coming from as far west as the Rhine, Transylvania forms a genuinely European archaeological museum. All manner of civilizations and influences meet and cross here, beginning with prehistoric times; we find magnificent examples (as at Brashov) of painted vases side by side with the embossed ceramics of Oltenia, the Banat and Illyria. The art student is confronted with an array of fascinating problems; military and private architecture; Church Gothic, which developed here very early, as may be seen from the discoveries of Arpad Buday in his excavations described in the *Dolgozatok* of the Archaeological Museum of Cluj (Koloszvar), published before the reunion of Transylvania with the mother country; Magyar and German industrial art, which here reached a high and characteristic development; Romanesque church architecture in connection with that of the Roumanian Principalities beyond the Carpathians.



AN OCTAGONAL VASE OR CUP, AND (BELOW) A 12-SIDED BASKET, BOTH OF SILVER (TREASURY OF PIETROASA)

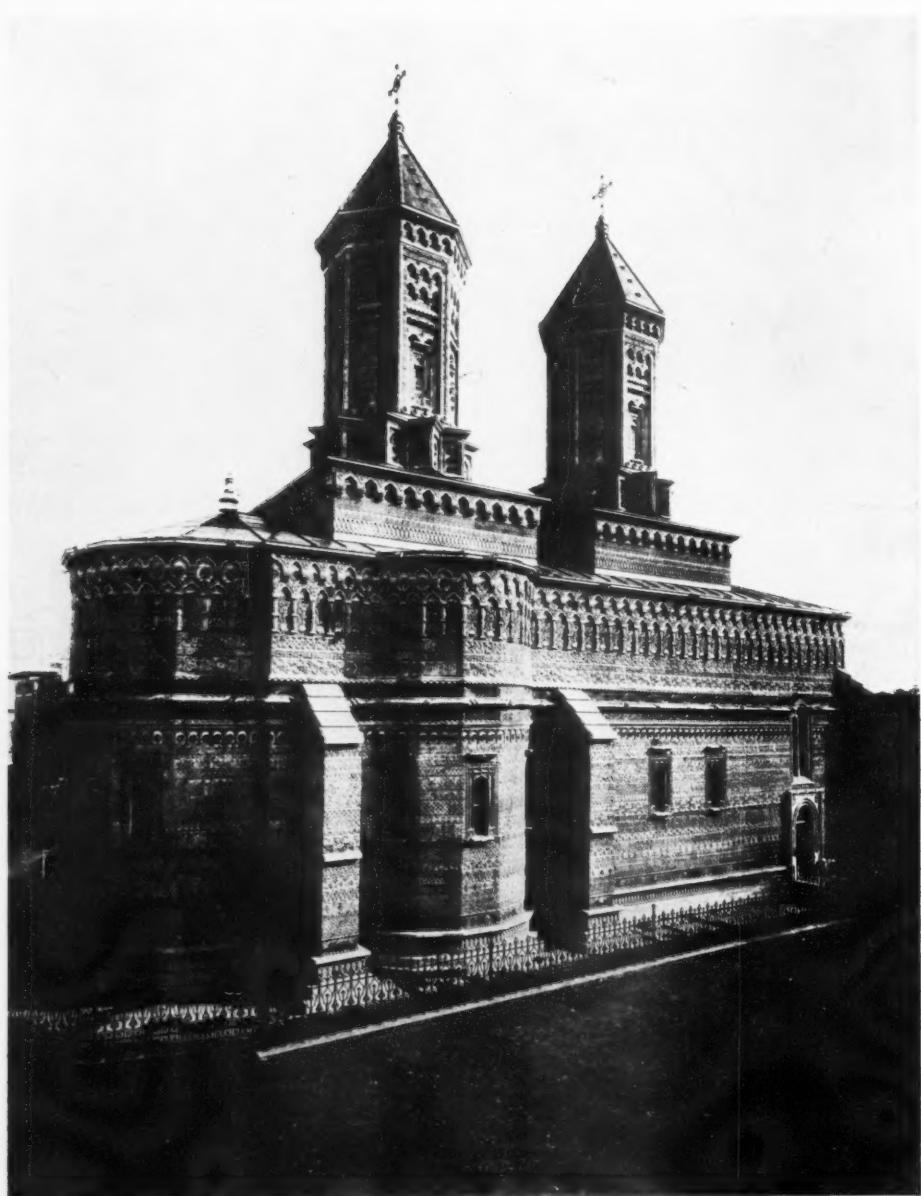


SMALL XVIITH CENTURY WALLACHIAN VASE AND RELIQUARY OF SILVER AND ENAMELS

Other themes which need treatment are those of the Dacian fortresses and the Daco-Roman fortifications; the western Roman Wall of Dacia, in connection with the great walls of Wallachia and Moldavia; the Roman towns, which would highly repay excavation; the Roman mines and quarries (of gold, salt, marble, etc.); the Dacian and Roman highways. Transylvania offers in addition a most varied and important field to the student of ethnography and of religious history and antiquities; much has already been done in the formation of private collections and small local museums, but the field is inexhaustible.

Roumania presents herself as an indissoluble whole, whose parts may only be understood one in relation with another. This fact must be borne in mind by all students of Rou-

manian art and archaeology. As yet it has been fully realized only by the Roumanian historians and philologists. The divergent national prejudices of the minorities, whether German, Magyar or Slav, must now be laid aside in favor of serious scientific criticism; for the exclusively Oriental viewpoint of the Slav, like the exclusively Western viewpoint of the German-Magyars, must be modified, and brought into relation with the clearly visible cultural and creative evolution on Daco-Roman soil, which has developed continuously from prehistoric days. Special geographic conditions have determined here an eclectic and synthetic civilization. This civilization presents itself from the dawn of time as something different from that of the rest of Eastern Europe, both ethnographically and artistically.



THE CHURCH OF THE THREE HIERarchs, AT JASSY, IS A MARVEL OF SCULPTURE AND CARVING DATING FROM THE MIDDLE OF THE XVIITH CENTURY

THE RISE OF ROUMANIAN ART AND ARCHITECTURE

By NICHOLAS IORGA

*Professor in the University of Bucharest
Translated by C. U. Clark*

BYZANTINE art seemed to have received its death warrant when Constantinople fell before the Turks. To be sure, its latest period (at the end of the thirteenth and beginning of the fourteenth centuries) had seen the penetration of foreign influences, no longer coming from the East, now totally exhausted, but from the West. Venice, Sicily, Dalmatia, Albania and especially the Morea, in whose harbors mingled French crusaders and Italian traders, brought their artistic tastes and traditions into the gates of Byzantium. The famous convent today known as the Kahzieh-Djami, of Constantinople, the churches of Mount Athos, those of Saloniki, nobler in their proportions, the smaller monasteries of Misithra, where ruled Paleologues, cousins of the Emperor, represent this late phase of foreign infiltration from the Latin world, with all its clarity and joyousness, its reality and life, together with the deep religious faith which underlay its artistic creations.

But when Mohammed's Janissaries occupied the ruined barracks of the last defenders of Eastern Rome, when Saloniki was torn from its temporary Venetian allegiance and passed also under the Sultan's yoke, when the Morea lost both its Greek dynasts and its Latin knights—this new art, which was in full development, vitalized by these currents from the West, had for the moment only a single refuge, guaranteed by the formal engagement

of the victor: the Holy Mount of Athos. This shelter was, however, in no position to encourage the further growth of this new artistic movement. The scattered monasteries of the Chalcidic Peninsula were now reduced to their local revenues, were subjected time and again to invasion and extortion, were several times forced to pay ransom to greedy tyrants; so their few monks had no incentive to new building or decoration. The architecture, painting and sculpture of this new era which was dawning for what had been Byzantium, as well as for the rest of Europe, needed for its development a rich, free and Christian country, where the Church could expect devoted sacrifices for its advancement, and where the throne would offer encouragement and employment to artists.

All these conditions were fulfilled in the Roumanian territories. Wallachia, the so-called "Principality of All the Roumanian Country," had taken its rise about the middle of the thirteenth century, with Argesh as its capital, and was already united about 1300. Moldavia, founded by Roumanian emigrants from the Hungarian county of Maramuresh, dates from about 1350. The Roumanian peasantry were energetic and full of vitality, excellent soldiers and politically gifted; their land-owning aristocracy, the boyars, were ambitious and devout—and this at a time when Balkan Christianity was crumbling away at every touch of the Turk; their church organization tried

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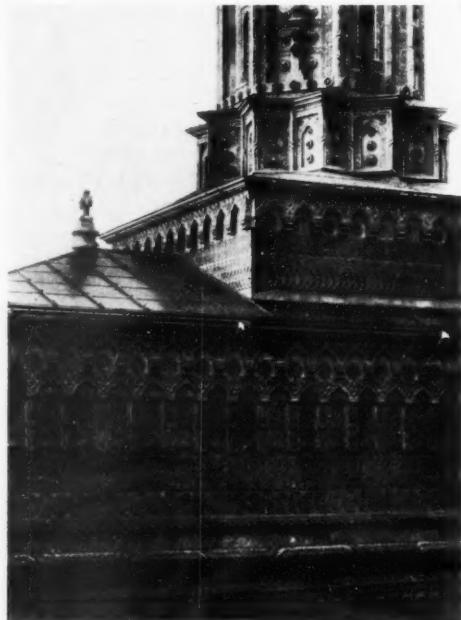


THE CHURCH OF ARGESH, BUILT UNDER PRINCE BASARAB IN 1352, AND RESTORED BY RALPH THE BLACK IN 1377

to make up for the lack of a middle class by ostentatious display and by a primitive patriarchal system. The structure was strengthened by an influx of Greeks and Serbs who sought on Roumanian territory the security which the Turks denied them elsewhere. Thus it fell to the two Principalities to carry on the artistic and cultural traditions of Byzantium, transmitted by the Slavo-Byzantines of the Danube region.

A monk of Athos, Nicodemus, who was both Greek and Slav—and perhaps Roumanian also through his Macedonian forebears—brought in the artistic tradition of the monasteries where he had spent a large share of his life, on a small scale, to be sure, but impressive in its mysticism. Passing through the Serb provinces already threatened by the Ottoman power, to the north bank of the Danube, he found at last the

Christian security of which he was in search, guaranteed both by the Wallachian prince (at that moment Ladislaus-Vladislav, then Mircea the Great) and by the King of Hungary, Louis the Great, predecessor of the Emperor Sigismund. We do not possess even the ruins of the monastery of Voditza, on the very bank of the river, which was his first foundation. Later invasions have destroyed all trace of it. Tismana, up in the northeast, among chestnut woods under the summits of the Carpathians, has kept its powerful walls, and something of the original plan of its chapel, a Byzantine fourteenth-century construction, entirely worked over in the sixteenth. Cozia, up on its height above the Olt, whose waters rush along directly under the very walls of its tiny chapel, preserves today only the general outline of its



DETAIL OF THE RICHLY SCULPTURED WALLS AND TOWER,
CHURCH OF THE THREE HIERarchs, JASSY

ART AND ARCHAEOLOGY



FRESCOES OF PRINCESS ANA AND PRINCE RADU (RALPH) THE "BLACK,"
IN THE EPISCOPAL BASILICA OF ARGESH

original plan. Its church has been rebuilt in harmony with the new art of the seventeenth century; the mortuary chapel opposite, a splendid relic, is only a century older. Across the Argesh, at Cotmeana, there is nothing left but a modest village church.

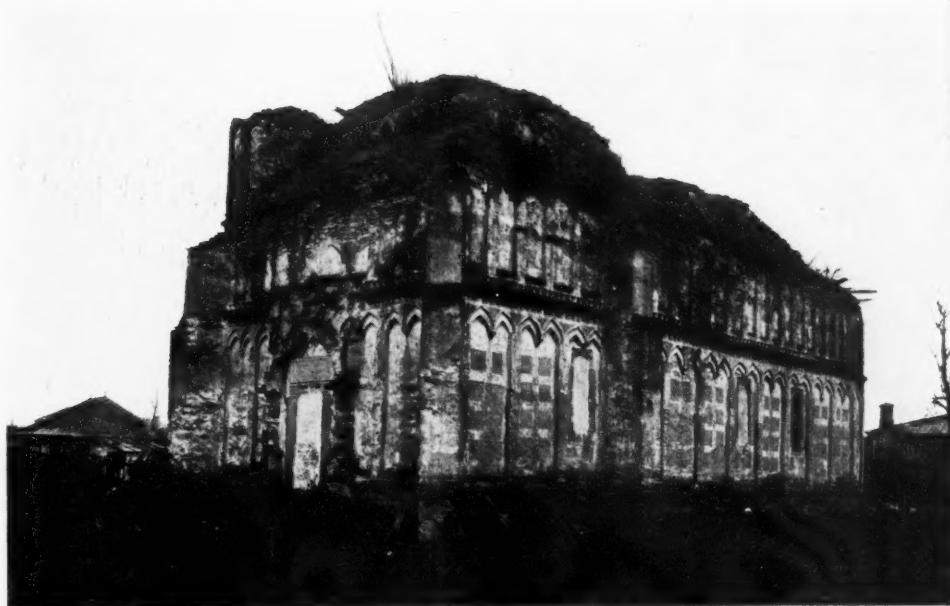
With the Rule of Mt. Athos, this imported architecture made its way far beyond the Olt, with the founding of monastery chapels in the depths of the forests, on the edge of mountain

family. His skeleton was perfectly preserved, still draped with remnants of rich robes adorned with countless tiny pearls; the pattern of the ancient *moiré* could still be made out; the gold buttons shone out from the darkness of the stone sepulchre, and on the belt, at the tip of a finger, gleamed a massive signet ring of the same metal. In every tomb were found rings of precious metal, of western workmanship. These princes, whose wealth and taste are thus

lakes, even in growing towns. When the capital city, Argesh, called a Serb Metropolitan from a town on the other shore of the Danube, he came to a church already well fitted to receive and welcome him. This *Biserica Domneasca* (princely, i. e., palace-church) had doubtless been begun by 1350, when the church organization was established. It has come down to us in its entirety, with its central dome, of elegant outline, and its double rows of unadorned columns, an impoverished replica of the ancient basilica (whence the Roumanian word for church; *biserica*, originally *baseareca*). Recent excavations have brought to light in most fortunate fashion the tombs of the Prince-Founder, Basarab, who probably died in 1352, and of his



THE RUINED ICONOSTASIS OF THE CHURCH OF THE SFANTI IMPARATI AT TIRGOVISSTE



ALL THAT IS LEFT OF THE CHURCH OF THE SFANTII IMPARATI, AT TIRGOVISSTE

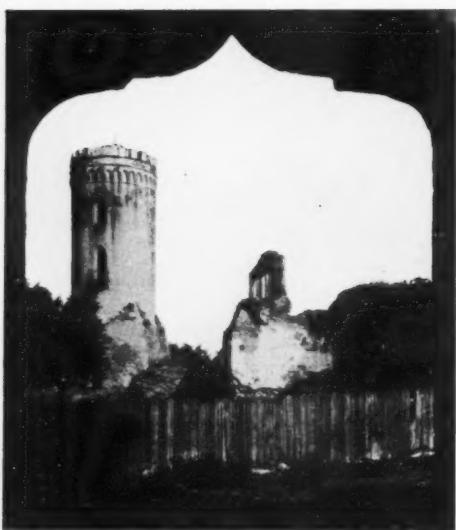
attested, were redoubtable enough to be termed "very powerful enemies" by the King of Hungary, and one of the daughters was able to marry the Palatine of Hungary, second dignitary of the kingdom, and a scion of the Polish royal family of the Piasts.

But what makes Curtea-de-Argesh (the Court of Argesh) a pilgrimage spot for art students is its painting, which in artistic value surpasses all else the East can offer at this moment. Under modern additions, and earlier frescoes of the sixteenth and seventeenth centuries, remarkable in themselves, have now been laid bare majestic types and scenes, with broad and tranquil countenances and flowing robes, with something of the serenity of Giotto's figures in the Scrovegni Chapel at Padua. The date can be fixed by Greek and Slav descriptions and by *graffitti* on the walls of the fourteenth century. It is

doubtless the work of Greek masters of the Oriental school, but they evidently utilized earlier designs or had come under the influence of the new art then arising in Italy—which would not be surprising, in view of Basarab's relations with the West.

We are certain of Venetian influence—either direct or through her Dalmatian outposts—in the church of Deal ("hill"), or St. Nicholas of the Vineyards, near Tirgovishte, the third capital of Wallachia (the second, Camplung, an ancient Teutonic settlement, has lost its ancient monastery as well as the royal chapel, and even the tomb of Basarab's son is housed in a comparatively modern edifice). The Deal church, a square stone building, with sculptured plaques to right and left of the entrance, is clearly Venetian in style; and the inscription, still in Slav, for Roumanian was not adopted

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RUINS OF THE PRINCELY PALACE OF TIRGOVISHTE

for such purposes till the end of the century, is written in Cyrillic characters of altogether Western aspect. Unfortunately the paintings were long ago destroyed, so that those of Argesh, with their Italian air, remain unique.

Neagoe, one of the successors of Ralph (Radu) the Great (founder of the Deal monastery), married a Serb princess with imperial ambitions; their son bore the Byzantine name of Theodosius. Their desire to surpass earlier magnificence led them to redecorate the new convent church of Argesh and the metropolitan church of Targovishte, which had several times been worked over and recently entirely torn down. With the help of Oriental architects, sculptors and even painters from Transylvania (one a pupil of Veit Stoss), as well as native artists, he presented his country with a strangely beautiful building. The new church of Argesh at once became famous for its tilted towers, its flower-embroidered reliefs, its brilliant fields of gold and azure, and the paintings which adorned it within.

These had not entirely vanished at the time of the restoration of the building at the hands of Viollet-le-Duc. Even yet figures like the St. George, with his helmet resting on his shoulder, and his hair falling down in long curly waves, standing alert with sword in eager hand, have a surprising reminiscence of Albert Dürer himself, whose spirit penetrated through Transylvania into this Wallachia which had now long been reconquered by the traditions of Oriental art.

Furthermore, the West had used other channels for extending its influence in this domain, ever since the first years of the rebirth of the Roumanian provinces. Poland sent painters to the first of the Moldavian princes



A DETAIL OF THE SCULPTURED WALLS OF THE CHURCH OF THE THREE HIERARCHS AT JASSY

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who succeeded in making his country into a definite political unit—Alexander the Good, early in the fifteenth century. Married to a Lithuanian princess, this grandson of a Roman Catholic who had founded at Sereith a Dominican monastery (there must have been a Franciscan also), spent large sums to provide his wife with a church of her own faith in the ancient capital of Baia; we can still see the supports of its arches, which have long since collapsed. There must have been a palace close by this church, in which a newly appointed bishop officiated. Simultaneously this

same Gothic art entered also from Transylvania, where numerous small churches, of exquisitely harmonious proportions, sometimes sheltered even Roumanian bishops, as at Vad and at Feleac, near Cluj. And we must not lose sight of the influence of Italian art, radiating from the city of Moncastro (Cetatea-Alba, Akkerman) held by the Genoese even after 1400, when the Moldavians took over all the adjacent Bessarabian territory.

Thus we arrive at the epoch of Stephen the Great. For nearly half a century (1457-1504) Moldavia, with



THE CHURCH OF ST. GEORGE, AT SUCEAVA, BUCOVINA



THE LONELY MONASTERY OF ST. STEFAN IN THE WINDY HILLS AT HOREZ, OR THE PLACE OF OWLS

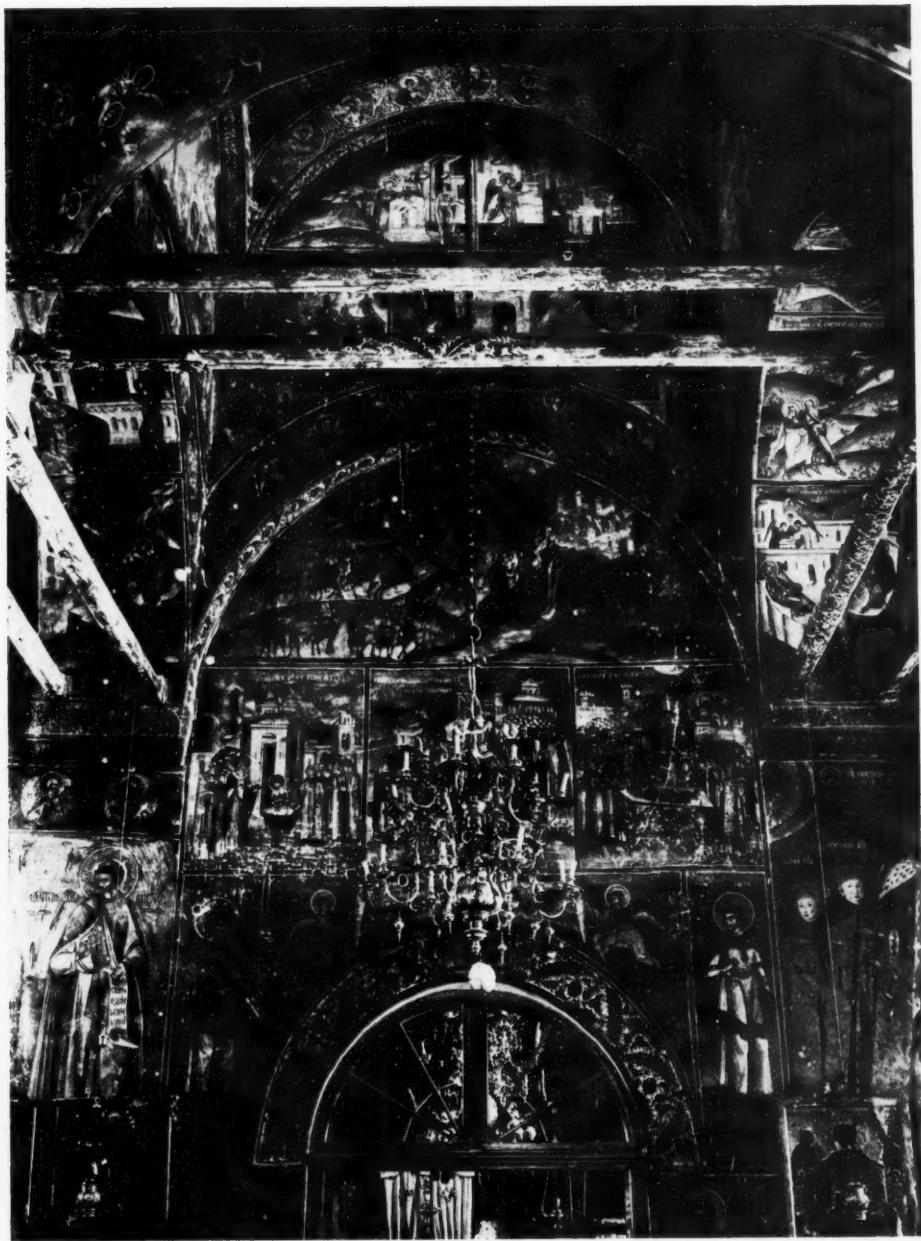
weapons in hand, maintained her independence against Pole, Hungarian and Turk, and only yielded to the latter after heroic struggles and on terms which assured her of autonomy in the broadest sense of the word, at the price of an annual payment of tribute to the Porte. Stephen was not merely a great warrior; he was a most devout Christian, and an indefatigable founder of churches and monasteries. These have mostly come down to us. They have the importance of faithfully preserving the record of the foreign currents which affected their art; but they have far greater value in that they are the first representatives of a genuine native Roumanian artistic movement.

Our best examples of this are the monasteries of Moldovitza, and of Neamtz, the churches of Jassy, Dorohoiu, Păpăutz (near Botoshani) and particularly of Piatra (at Neamtz). The church is cruciform, like those of Athos, with a long *poignée* lying between the *pronaos*, where gathered the women (on Mount Athos, the laity), and the nave itself, the *naos*, for the men (on Mount Athos, the monks). The two rounded wings contained the stalls. The altar was shut off by a screen of sculptured stone or carved wood. This was all

Oriental; but the sculptures about the doors, the narrow windows (except those of the façade, which was without a door, the entrance being to the right) were Gothic. The superposed and interwoven arches supporting the light



THE MOLDAVIAN NATIONAL COAT OF ARMS APPEARS IN THE SCULPTURE OF MANY CHURCHES, AS HERE ON THE WALLS OF THE HOREZ MONASTERY



THE VIVIDLY FRESCOED INTERIOR OF THE CHAPEL OF THE HOREZ MONASTERY PICTURES BOTH SACRED AND PROFANE HISTORY



CLOISTER ARCADE OF THE MONASTERY OF HOREZ

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AT THE STAIRDOOR IN THE COURTYARD, MONASTERY OF HOREZ (1700)

dome are a new creation, and the shingled roof is not a mere covering, but brings out with elastic grace the lines of the building. On the outside, the grayish tone of the stone blocks is relieved by the bright red of the bricks and the brilliant hues of the enameled plaques. The stone foundation projects somewhat beyond the walls. Up under the roof, above the higher row of niches, runs a frieze of terracotta discs in brown, blue, yellow and red, whose gay colors light up the whole building, and lend it something of the bright gladness of the Oriental sunlight.

Now these elements are borrowed from the peasant house, the spontaneous creation of a people of outspoken character, cordial friendliness and smiling hospitality. These projecting foundations, this roof which rises and falls like a living creature, these bright colors, these terracotta plaques which recall the flowerpots sheltered under

the overhanging eaves, all spring from the treasure-house of popular art. They date from an incalculable antiquity, for their origins, like those of the other Balkan peoples—not to mention the Scandinavians, who are the ancient Goths of the Dnieper and the Dniester—arise from the ancestral civilization of the Thraco-Illyrians.

Before continuing our study of what constitutes the national contribution to Roumanian art, in connection with the climate and with the conditions of peasant life, we must make mention of the remarkable beauty of the painting of that period. In the second half of the fifteenth century, it assumes a graver aspect; but from the beginning of the sixteenth, the infinite wealth of the figures invades even the outer walls; the figures spring forth, full of light, from a deep sky-blue background, as at Voronet, or in the small church at Cozia, or from an even



THE CHURCH OF ST. NICHOLAS IN DOROHOI, BUILT IN THE XVth CENTURY BY STEPHEN THE GREAT, PRINCE OF MOLDAVIA

ART AND ARCHAEOLOGY



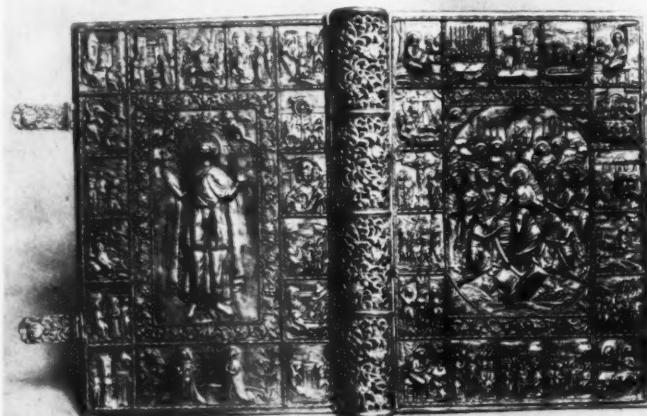
THE CHURCH OF SCOICA, COUNTY OF GORJ, WAS BUILT AT THE BEGINNING OF THE XVIIITH CENTURY

darker green, as at Sucevitz. The influence of Italian art is evident, and the best critics agree in assigning them a value above all that the East had put forth since the great frescos of Argesh, which are chiefly remarkable for their drawing. Nor must we neglect the accessory arts — Transylvanian goldsmiths' work, Byzantine robes and embroideries, crosses in filigree, vases, *ciboria*, tapestries, the woven monument-curtains bearing the portrait of the occupant of the tomb, hammered silver book-bindings, manuscripts whose miniatures, in a development extending over two centuries, are well worthy of comparison with the product of contemporary Western Europe.

The Moldavian type of church architecture already created evolves and develops. At Po-brata, Slatina, Galata,

in the Three Hierarchs at Jassy, we see it providing a separate enclosure for the marble tombs of the princes; twin towers crown its walls, upheld by Gothic flying buttresses. In the last-named church Oriental sculptors carved and gilded every stone and made out of it a work of art. But from the sixteenth century on it was Wallachia that carried on this type, now become the characteristic church architecture of all Roumania. Patterning after the modest balustrade of the peasant house, all overhung with flowers, the church added an open peristyle before the main entrance, flooded with sunlight and fragrant in spring with the perfume of the roses and other flowers of the neighboring cemetery; here the children received their singing lessons from the choir-master, and all the rest of the day this *pridvor* (for they keep the Church Slav word) remained open for their games.

For the two or three hundred years following, countless churches in this style arose from one end of the Roumanian territories to the other; it was



THE MASSIVE SILVER BINDING OF THE GOSPELS, IN THE CATHEDRAL OF ST. GEORGE "THE NEW"

ART AND ARCHAEOLOGY



THE ELABORATE ICONOSTASIS OF THE CHURCH OF COTROCENI, NEAR BUCHAREST (XVIIITH CENTURY)

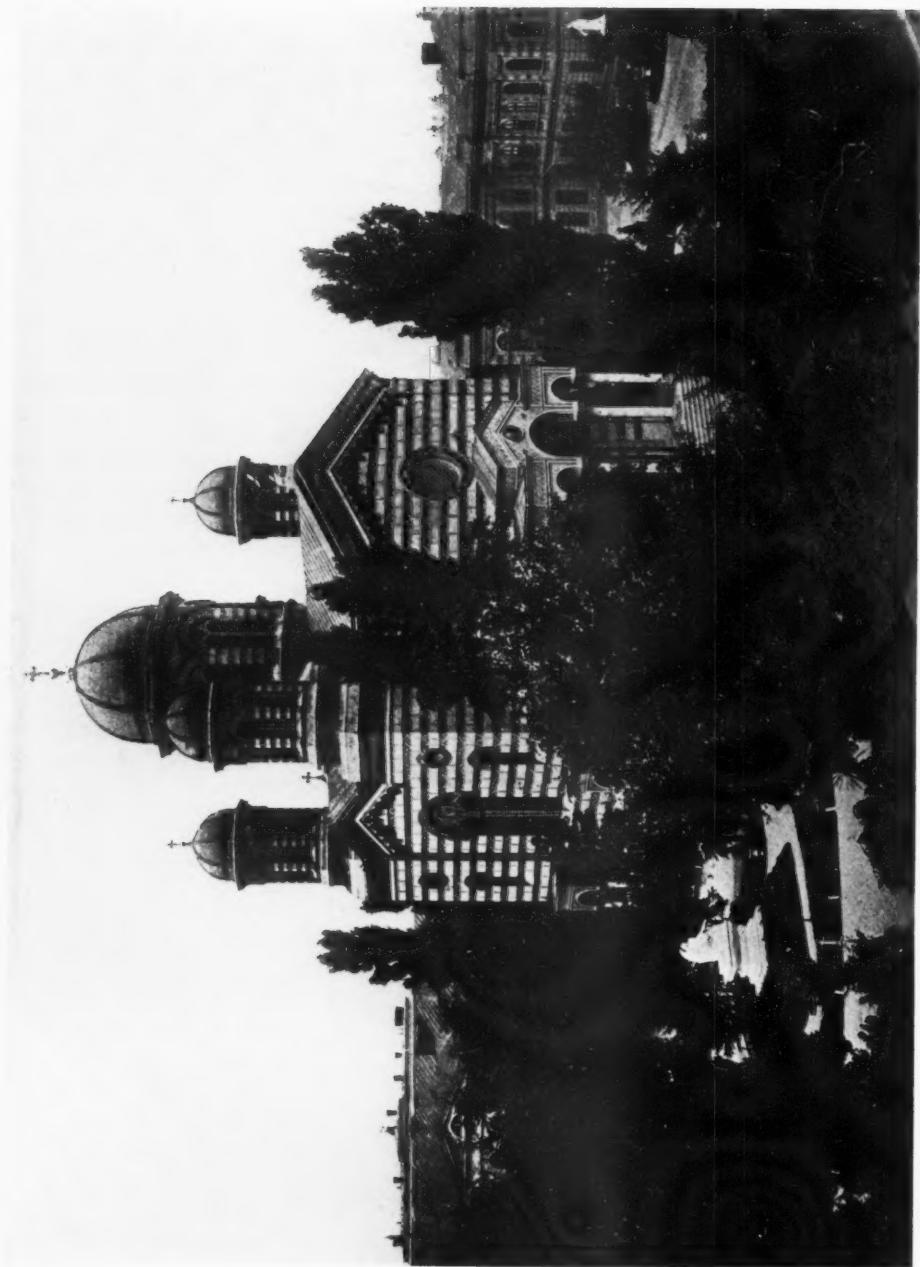
the supreme manifestation of the national spirit. Since the Roumanian people had developed infinite ingenuity in working wool, wood and even stone, there was a ceaseless progress in decoration, of astonishing richness. The buildings of the wealthy Prince Constantine Brancovan (1688-1714) furnish the proof of this, with their bright paintings on a rich blue field, in which one notes the influence of the great Venetians. Palaces worthy to contain these paintings were built for Brancovan at Mogosoaia, near Bucharest, and elsewhere. In Bucharest itself the *catapetasma* of St. George the New is a surpassing creation of wood-carving. We can follow this style also in the splendid church of the monastery of Vacareshti, built by the Greek who followed Brancovan, Nicholas Mavrocordato, and in the chapel of the Bishop of Stauropolis in the center of Buch-

arest, engraved like a reliquary. The altar-screens, the panels enclosing the doors and windows, the capitals of the columns, offer material for a new chapter in the history of art.

Here end the artistic creations of the Roumanian race. The nineteenth century, especially in its second half, did nothing but contaminate and ruin. The upper classes failed to show the peasant's genius for harmonizing the influences which beat upon this meeting-point of so many diverse civilizations. Now that the treasures of ancient Roumanian art have attracted general attention, we must hope that they will bear other fruit on their native heath than a labored and awkward imitation, and that their inspiration will not be confined to bestowing fresh and original themes upon foreign artists.



THE MONASTERY OF COMANA WAS BUILT UNDER SERBAN CANTACUZENE IN 1699. THIS PAVILION OVERLOOKS THE RIVER



THE CHURCH OF PRINCESS BALASHA, AT BUCHAREST



THE PRINCELY PALACE OF THE BRANCOVANS AT MOGOSOAIÀ, NEAR BUCHAREST

A ROUMANIAN LOUIS XIV: BRANCOVAN

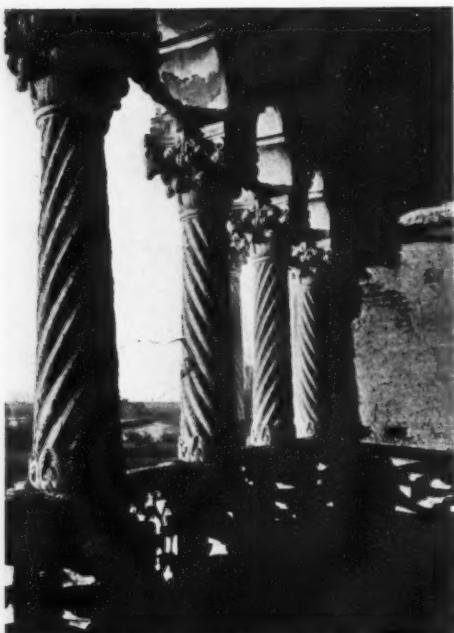
By PRINCESS MARTHE BIBESCO

Translated by Arthur Stanley Riggs

IF some astrologist had cast the horoscope of the earth when the XVIIth century was born, the world might, perhaps, have been seen to be placed under the sign of beauty. When I travelled in Persia I was astonished to find everything of the time of the Shah Abbas incessantly glorified. All the great structures of Ispahan are due to him: the largest palaces, the loveliest gardens, the noblest squares. The rascally vendors of antiquities describe anything as "a real Shah-Abbas"—and demand an inflated price from the foreign traveler, since this Shah Abbas was the great "Sun King" of Ispahan, and a contemporary of Louis XIV.

The same thing occurs in China, while in France it is not only Versailles which is glorious, but the least of the little town-halls and local *mairies*. In Roumania—if we choose to believe the stars responsible—a new flourishing of the arts was felt during the reign of a prince celebrated for his wealth, his munificence and the length of his reign. Constantine Brancovan, contemporary of the Magnificent Louis of France, was the Roumanian "Sun King" whose effulgence gave life and vigor to architecture. Great builder of palaces, and not less of churches and convents, he dedicated to the glory of God more than forty edifices. To his

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COLUMNS OF 1702 IN THE PALACE OF MOGOSOAIÀ

own glory he reared eleven others, of which the most noted, and the only one which has defied the tooth of time and the ravages of man, is the Palace of Mogosoaia. This summer residence is the sole survivor of the civil architecture of the XVIIth century, in which Roumania was once so rich—the only boast of a once brilliantly edified country.

Long periods of public misfortunes and of invasions have made our country the poorest in art treasures among the Latin peoples in all Europe. The palace built by Brancovan gives us the measure of what the world has lost in beauty by the continuous oppression of the Roumanian race, placed between the Christian anvil and the pagan hammer—daughter of Rome, but crucified at the crossroads of the universe, where Tatar and Magyar, Teuton and

Turk were constantly at one another's throats.

For this harassed country the reign of Brancovan was an epoch of respite. Ferocious neighbors for the moment slackened their grip a little. Immediately life dared to bud once more from the ravaged soil, and an architecture was born, only to be stifled by a renewal of the barbarian onslaughts. Its remains will suffice to prove that the Roumanians were dowered with that innate power of constructional ability inherited by every people bearing the impress of Rome: an architectural sense or feeling shared in common with other races of the same general origin. France, Italy, Spain and Portugal brought their fruit to maturity. But Roumania, so impeded in her growth, may be likened to a tree shaken while in full bloom.

All strangers visiting Mogosoaia are astonished to learn that this palace was reared in the second half of the XVIIth century, when they would willingly believe from its appearance that it is older than that by centuries. To one entering the chapel and considering the frescoes revealed there, this impression of antiquity is augmented. An Italian visitor to whom I once showed the church could scarcely believe it dated only from 1688, the frescoes conveying to him a distinct impression of the XIth century. They speak eloquently of the harshness of a climate where winter lingers obstinately. They remind me of those gardens in mountainous countries where the lilies will not bloom save in mid-summer, or of the lilies-of-the-valley whose bloom is retarded half a year by the artificial frosts expert horticulturists know how to cast around them to hold back their flowering. This arrestation of the development of the

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arts which, for their flowering in stone, is marked by centuries, was the result of the great national misfortunes.

At Mogoshoia, where Renaissance grace mingles with Romanic massiveness and majesty, one finds in the church paintings of the primitive school and, in the semicircular arches of the palace, domes and pendentive vaults such as are to be seen at Ravenna in the tomb of Galla Placida. This archaism in a structure raised at a single effort by a prince of the XVIIth century, is the best example imaginable of the retarding of creative vigor imposed upon the Roumanians by a brutal oppression. Remote from the land of their nativity, cut off from all sources of natural inspiration by savage enemies, this remarkable people none the less continued steadfastly to manifest their peculiar genius through the welter of barbarism surrounding them. The Venetian Spring arrived for them but tardily; yet it reached them notwithstanding. After touching the Dalmatian coast, it vanished until it touched the Danubian plain. When one bids adieu to Spalato, to Ragusa the beautiful, there intervenes a long



A SCULPTURED PANEL (WITH AN INSCRIPTION IN CYRILLIC CHARACTER) FROM THE ROYAL PALACE AT POTLOGI, BUILT UNDER BRANCOVAN IN 1698
(SEE PAGE 43)

and featureless journey before one again encounters anything recalling Venice. One has to go as far as the marshes surrounding Bucharest to find in the loggia of the Brancovan Palace the same proportions as those of the Ca' d'Oro.

Mogoshoia, with its sculptured stone balconies and colonnaded terrace, deeply move all who love the sun of the Adriatic. Merely to see a façade of the Grand Canal reflected in this Wallachian pond is to muse over the destiny of this Latin race—separated from the great ethnic body that is Rome by space, by time, and by all the misfortunes of history—faithful in its dreams to the world which gave it birth, and reestablishing upon the borders of the destroyed empire its spiritual hegemony.

Of all the races along the Lower Danube, the Roumanians alone did not submit passively to the Mussulman



A FLORID BIT OF CARVING FROM THE PALACE OF MOGOSHOIA

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yoke. Their reigning princes were, until the XVIIIth century, vassals in name only, and they preserved the power to build which a race in bondage never knows. In the XVIIth century the delayed florescence blossomed hardily. Brancovan, so many times victorious at arms, celebrated his triumphs by rearing votive churches and palaces.

His edifices have a triple character: Roman by virtue of their massive walls constructed of slim bricks embedded in a thicker layer of mortar; Venetian by their stone balconies and lacustrine orientation; Andalusian in the trilobate arcades bequeathed by the Moors to all the Latins of the East. Mogo-shoïa Palace represents the perfection of these three elements which, mingling so far from their places of origin, give it a marvellous value and the supernatural charm of a vision. Spring and summer residence, house of pleasure for the sovereign, standing but three miles from the capital, Mogo-shoïa typifies the perfect Roumanian style. It fuses coherently the aspira-

tions of the whole race, morally exiled and lost upon a little Latin island all but submerged in the rabble of peoples without art. Representative of the princely power, it stands forth like a patent of nobility for the nation.

Roumanian history follows the same law as architecture. Equally anachronistic, its pages are rubricked by martyrs at a time when martyrdom had vanished from the rest of Europe. Brancovan, dragged a prisoner of the Turks to Constantinople with all his family, was ordered to abjure his Christianity. When he haughtily refused, he was beheaded in the presence of the Sultan—August 15, 1714—at Seraglio Point, after he had been compelled to see the heads of his young sons fall before his very eyes.

La Mottray, a French traveler who marvelled at the beauty of Mogo-shoïa, tells graphically how he passed the night at the palace, transformed by the Turks into a *han*, or inn for wagon-drivers, in an endeavor "to desecrate this magnificent edifice". An excellent judge of architecture, the Frenchman was delighted by the beauty of its columns, its richly sculptured capitals, and the elaborately carved stone balconies which ornament its façades. Having visited Constantinople, and seen the flimsy palaces of wood and plaster reared by the Turks upon the remains of Byzantium, he ridiculed these precarious structures as the erections of parvenu nomads who had thrust their way into Europe from the East, and observed tartly that since leaving Venice he had not elsewhere found a single building worth looking at, much less worth living in. So Mogo-shoïa wrung from him the first cry of admiration. He declared it to be the perfect monument, constructed *à l'européenne*.



FUNERARY TAPESTRY OF 1600 FROM THE THREE HIERARCHS, JASSY. THIS PALL IS OF BLACK GENOSE VELVET EMBROIDERED WITH GOLD AND PEARLS

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SILVER CHANDELIER FROM THE MONASTERY OF HOREZ

After the murder of its builder, Mogoshoia knew for many long years that abasement of which La Mottray tells with a pathos touching indeed in a stranger. But the wife of the martyred Prince, Marie Brancovan, a woman of rare courage and gifts, was to know before the end of her life the sweetness of well-merited revenge. A Princess of the Holy Roman Empire, she managed to wrest a practical value out of this illusory title from the Emperor at Vienne. Softening the heart of the Khan of the Crimea, who held her prisoner by order of the Sultan, she filled his seraglio with her adherents, and the churches of Roumania echoed with the prayers she inspired. No less than fifteen years elapsed before she came back into her own and regained her immense estates. I have before me the will of this modern Niobe who, of all her children, had managed to save

but one, the youngest, from the slaughter—a nurse, devoted beyond even the limits of maternal affection, had substituted her own child.

To this last ill-starred scion of the Brancovans, otherwise immolated to the glory of the Christ Redeemer, Princess Marie bequeathed the despoiled Palace of Mogoshoia and her thirty-two estates on both sides of the river Olt. But the times were hard; an alien family held the throne vacated by the last native prince; the sceptre was put up at auction, and the Phanariote princes assumed it according to the caprice of the Sultan—or rather, according to the needs of his treasury.



THRONE OF ROUMANIAN PRINCES AT THE BEGINNING OF THE XVIIITH CENTURY

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The last of the Brancovans hid his riches. The splendid palaces of the XVIIth century crumbled into ruin before the end of the XVIIIth. Gregory Brancovan, grandson of the martyred Prince, had to flee for his life from the blazing Mogoshoaïa during the popular rising of 1821, led by Tudor Vladimiresco. By the beginning of the XIXth century the greater part of Prince Constantine's édifices had ceased to exist. His churches and monasteries, however, still stood, thanks to that sentiment which as a rule arrests human violence on the threshold of the sanctuary. Mogoshoaïa, half-burnt, became the haunt of owls in winter and of swallows in summer.

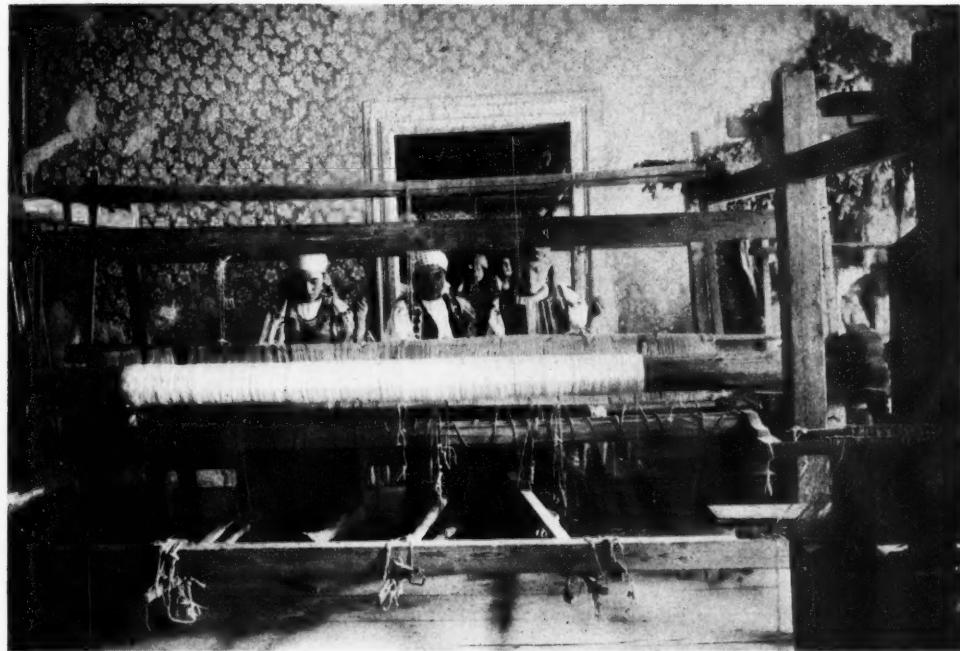
At last, however, better days came for the palace on the banks of the Colentina, and, by marriage, it returned to the reigning family. The last Brancovan Princess married Prince George Demetrius Bibesco, ruler of Wallachia. The shadow, however, had not yet lifted, as one might have hoped, and under the menace of the revolution of 1848, Prince Bibesco was forced to abdicate. Once again the chances for restoration vanished, as the family emigrated to France where, in 1870, two of the Prince's sons fought in the French Army. One of them, Prince Nicholas, married a daughter of the Duke of Elchingen, and returned to Roumania, making Mogoshoaïa his residence and commencing the restoration of the Brancovan palace. With that event coincided the last vestige

of the XVIIth century Roumanian splendor, and the appearance on the horizon of a fresh peril. Viollet-le-Duc exercised a powerful influence over Prince Nicholas, and plans were drawn which, had they been executed, would have resulted in profound modifications. The failure of the Prince's sugar industry, on which he depended for his revenues, prevented the carrying out of the ambitious plan, and Prince Nicholas died without ever having occupied the mansion of his ancestors, abandoned now for more than a century.

Not until 1913, five generations after the Prince who built it, was it possible to hope that we might bring life again to this enchanting Palace of Mogoshoaïa. The disastrous spirit which exercised Viollet-le-Duc and his disciples was conspicuously absent from this second attempt at restoration. That scrupulous regard for antiquity and consolidation of its remains today honored throughout Italy, actuated Signor Domenico Rupolo, Superintendent of Historic Monuments of Venice, in his work on Mogoshoaïa.

Once more—was it, perhaps the last time?—the palace was endangered when in the World War it was the target of hostile airmen. Escaping as if by miracle from the destructive forces which pursued it, this hardy witness of the XVIIth century will recall to future generations that one of the finest flowers of Latin civilization was borne by the branch extending farthest from the trunk.





ROUMANIAN GIRLS WEAVING

ROUMANIAN PEASANT ART

By G. O. OPRESCU

IT IS only during the last thirty or forty years that attention has been drawn to the wonderful treasures of peasant art in our own and other countries. A happy reaction has lately taken place: Roumanian popular art and that of other nations has won many admirers.

Unfortunately, however, many cheap imitations have cropped up and drawn into the train of fashion that which once stood aloof. As a result of this increased interest, a new impetus was given to popular art in Central and Eastern Europe, and to these parts the attention of the student will be mainly directed.

We cannot lay too much stress on the fact that the original peasant home-industries—the result of many centuries' experience and tradition—have very little in common with the wholesale, commonplace produce of modern industry. What characterizes Roumanian peasant work is, on the one hand, the wonderful paradoxical blending of primitive taste and extreme refinement which it has in common with many artistic products of Oriental countries and, on the other, the artist's personal touch, dependent on his skill and visual qualities. The great artistic and documentary value of this work cannot be doubted.

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Among the peoples known for their artistic creativeness the Roumanians hold an important place. Today a numerous, homogeneous people, they present a curious mixture of the harmony- and order-loving Latin, of the ardent and impressionable Thracian—Renan says that poetry attached even to a Thracian's drunken state—and the sentimental Slav. One would expect to find in a country of such varying aspects with roads from north to south crossing others from east to west, many diverse and contrasting artistic notes. And, in fact, many characteristics of our artistic work are to be found in that of our neighbors. As regards

technique and some of the colors and designs, the same are used by most of these peoples.

But, although we find more finished work with some of them, more finely-woven rugs, for instance, with the Serbians of the Pirot or those of Macedonia, more richly decorated pottery with the Saxons and more carefully carved wooden articles with the Szecklers, I maintain that our popular art is in advance of that of other countries, particularly with respect to the great variety and, at the same time, the unity of purpose which it presents. No other people can claim to have produced such interesting work in the whole of the artistic field; nowhere can we find a greater unity; in spite of the apparent diversity, no other popular art shows a more clear and definite singular impulse.

The Roumanian woman does not pride herself on overcoming difficulties, but on producing works of art. She readily sacrifices the less important parts of the work to let the chief parts stand out more clearly; she alternates white spaces with colored designs to create a more striking effect. The embroidery, seen from a distance, is remarkable because of the rhythm of white and color; when closely examined it cannot but strike one because of the imaginative designs and the delicate stitches.

All the articles with which we are concerned are of common, everyday use. They are not, to use Dr. Haberlandt's expression, "Sunday in the peasants' life," but can more readily be compared to his daily bread. Through the pleasant shapes and bright colors, the glazing of the pottery and the silky shine of the wool, the great variety of carved designs and warm shades of the rugs, a more cheerful,



ROUMANIAN WOMAN IN PEASANT COSTUME. THESE WOMEN GROW THE FLAX, SPIN THE THREAD, WEAVE AND DYE THE FABRIC AT HOME

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comfortable note is introduced into the peasants' dull existence.

The men specialize in pottery and wood-carving, leaving the other home-industries to woman. She clothes the entire family from head to foot, does the spinning and weaving and dyeing of all woolen and silk materials. The dyeing is done according to old family recipes which are handed down from one generation to another. The colors are extracted for the most part from the juice of plants or from the soil.

Although the designs and choice of colors follow upon the path of tradition and are characteristic of a certain geographical region (generally a valley), they nevertheless present an infinite variety. The most striking fact is that in spite of certain artistic restrictions inherent in the technique of the work, it is almost impossible to find two alike among the vast multitude of designs. The artist never relies on a given model, and the work is the child of his fancy. The most modern painter could not surpass some of the vivid harmonies of color (green, orange, violet, and especially red) which our women use.

The variety of articles manufactured is endless, and the costumes differ according to region. All this work is genuine and of the best; cheap imitations are not known by the peasants. The wool is carefully spun and has all the softness and shine of silk when woven; the color never fades; on the contrary, it becomes more pleasing.



ROUMANIAN PEASANTS FROM BLAJ, TRANSYLVANIA, IN TYPICAL NATIVE COSTUME

The glazing on the pottery is rich, transparent, warm, gleaming like precious stone, and reminds us of the similar products we sometimes come across in Persia and Asia Minor. A beautiful Roumanian work of art is a delight not only to the eye but also to the touch.

Of all the peasant work, the embroidery is that most appreciated abroad. It adorns the women's garments and in some parts of the country also the men's. We find it on shoulders, sleeves, collars, cuffs, hems. The long garment the women wear is at the same time a blouse and an underskirt, only just covered by a woollen homespun or embroidered skirt. It is wide, so as to allow of free movements, and tied round the waist by long, embroidered bands called *bete*. The sleeve, by far the most important part from the artistic point of view, descends in ample folds from the collar, and is frequently gathered in at the wrist. The embroidery on the shoulder is generally of a different pattern from that on the sleeve. They are separated by a white space, hardly ever colored, and covered

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with a particular stitch called *incret*, or *gather*, which we do not come across elsewhere. In some parts of the country, the streams of embroidery adorning the sleeves—*rauri*—are not perpendicular to the work on the shoulder, but are placed at an angle of forty-five degrees. The designs on the front piece and those on the back, as well as those on the hem, all differ from the designs on the sleeves.

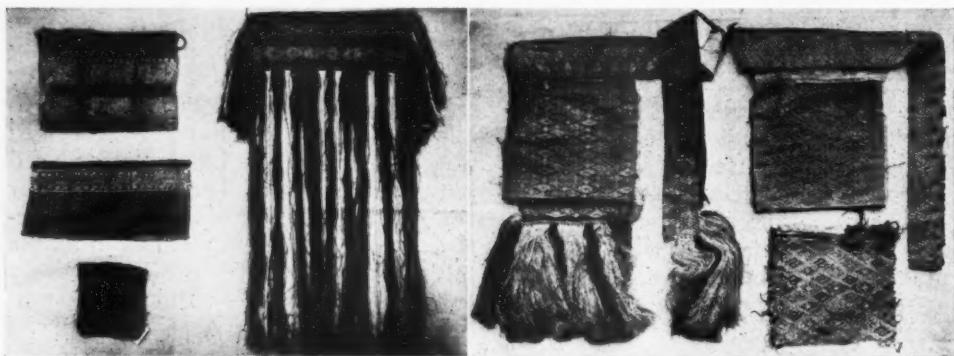
In former days, the materials used for embroidery were wool or goats' hair, and the cloth made of linen or hemp; in more recent times, silk and cotton have taken the place of wool and are sometimes combined with spangles and gold or silver threads. The same floral and geometrical figures and, occasionally, animals of conventional design, are found in some of the kerchiefs and towels. The colors which recur mostly are violet, yellow, blue, green, orange, all shades of red, and black, which often predominates (it is interesting to note that black is seldom used by peoples of other countries). Exceptionally, we find more than two of these colors combined in one work. In the Banat (the southwestern part of Roumania), where a marked preference for vividly colored

homespuns is shown, we find clothes decorated only with drawn thread work or white and gold embroidery.

The married women attach a great importance to their headgear; the girls do not generally cover their heads. We see the most unexpected and varied headdresses: a long silken kerchief with floral designs at the end, so delicately worked that it is difficult to distinguish it from lace; an embroidered kerchief; an ample piece of material with embroidered margin and which is placed on a wire or wooden frame. The Banatian *conciu*, woven with silk and gold or silver threads, is certainly among the richest and most beautiful work that Roumanian women ever produced.

As regards technique and even design the cotton fabrics used for gowns and skirts bear such an extraordinary resemblance to the Coptic tissues of popular origin that certain exhibits of the Musée de Tissus (Lyon) could easily be mistaken for the work of our peasant women.

Strips of material with ornaments of stripes extending from side to side are worn round the body, gathered or pleated, or else a rectangular piece with



APRONS FROM BANAT WITH THE TYPICAL TRANSVERSAL STRIPS. (SEE NEXT PAGE FOR DESCRIPTION)
THE CONCIU, OR HEADDRESS FROM BANAT, MADE OF MANY-COLORED SILKS WORN WITH GOLD AND SILVER THREADS



MANY-COLORED PEASANT APRONS FROM DIFFERENT REGIONS

ornaments along the edge is worn hanging down from the waist. Again, in other parts of the country, instead of the skirt we see two short aprons, also striped, one worn in front, the other at the back. The figures and designs are most varied: conventional floral patterns, human, animal or geometrical figures, sometimes a mixture of these different elements. The Banat aprons are distinctive, formed by long, multi-colored fringes, held together by transversal strips, generally hand-woven in the same manner as the *conciu*.

The rugs and carpets can be grouped with the homespun materials. We are justly proud of this work, both on

account of the dimensions and color schemes, wealth of decoration and artistic composition. The ornamental designs are either geometrical, floral and animal, or a mixture of both. In technique they can be compared to the Germanic rugs as well as to Western tapestry. We find them in the home of every Roumanian, but principally in Little Wallachia (Oltenia), where the most remarkable specimens of carpeting and *oprege* (the aprons already described) are found.

Enclosed in a three-fold border, on an alternately dark and light ground, is a wealth of floral ornaments. A string of corollas forms a central line from which run symmetrical leaves

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and boughs, or else baskets containing a great profusion of flowers. Occasionally, we find birds, fish or human figures alternating with floral designs. The general effect is gay and most original—nothing could be brighter, more decorative and original than those color symphonies, placed sometimes on a dark Mediterranean-blue, sometimes on a brilliant light-blue, green, yellow or violet background. If we compare our rugs to those manufactured by Serbian peasants, we find the latter too much influenced by Turkish art and too monotonous in their characteristic white and red color schemes. The carpets of Little Wallachia would be difficult to equal.

Bessarabian rugs, which form the other important group of carpets, lack the Wallachians' character and unity. Leaves and garlands are thrown about in capricious windings; some of the minor details are too much emphasized and there is a general tendency to use dull grey or brown colors, although the scale of Bessarabian tints is richer than others.

With great patience, the women also apply their taste and skill to the decoration of eggs. When they do not follow their own imagination they look for inspiration to the world of plants and use wild or garden flowers on geometrical figures as models.

Men and women generally cooperate in the earthenware industry. After the man has moulded an article his wife or daughter gives it a decorative glazing. From the earliest days the inhabitants of this region have made this sort of pottery, admirably shaped, glazed in red and white, frequently decorated by designs traced with a sharp-edged tool and the indentation filled with calcareous earth.

Our prehistoric remains are ex-

tremely interesting in this respect and offer a wide field for research. Some of the shapes have been handed down from ancient times. In different parts of Wallachia and Moldavia we find to this day vases of Mediterranean shape, the origin of which can be traced back to the remotest age.

A striking fact which the student of Roumanian art cannot help noticing is the difference of shape and design which exists between the work produced on the opposite slopes of the Carpathians. A certain resemblance between our Wallachian and Moldavian work and that of the Persians and other Eastern peoples is very noticeable. On the other hand, in the Trans-Carpathian regions a marked Western influence is felt. By their contact with the Saxons and Szecklers of Transylvania, the Roumanians have adopted some of the newer designs imported from Austria, Hungary, Moravia and Slovakia.

We find, however, distinct types of pottery made by the peasants of Transylvania. These types show a tendency to simplify the Western patterns; the glazing retains, nevertheless, all the transparency and richness our eyes are accustomed to.

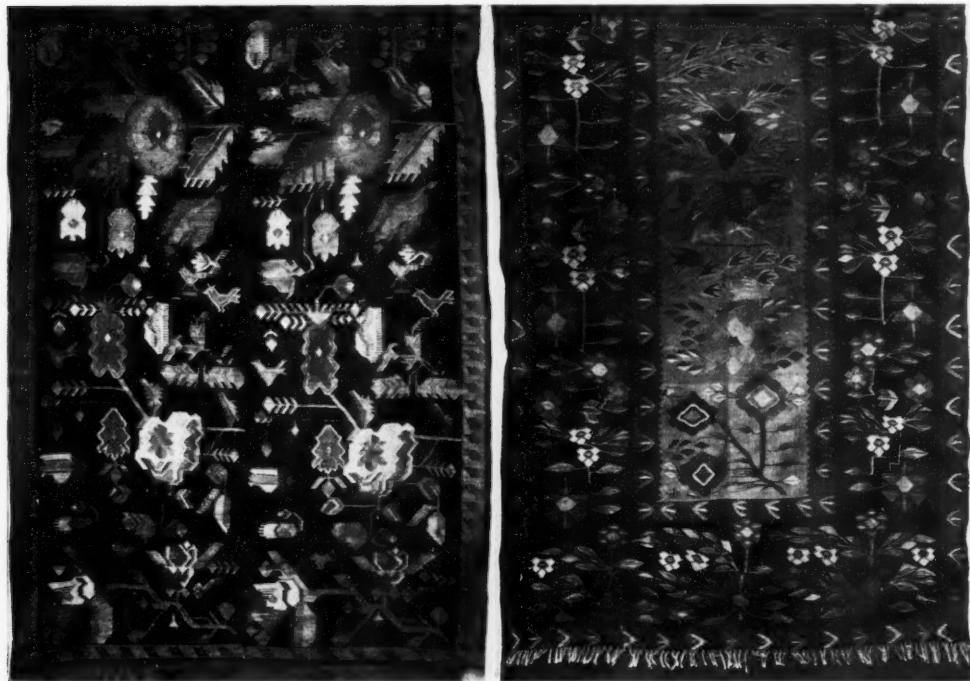
An art entirely reserved to the men is that of wood-carving. In the long hours of a summer's day the shepherd breaks up his reverie to carve wooden articles which are to serve as tokens of love. The sweetheart's distaff is always thus decorated and so are most of the articles in daily use. Handles, cudgels, distaffs are sometimes colored and often adorned with carving of geometrical design.

It is no easy task to analyze the psychology of the Roumanian, which makes him long to combine usefulness and beauty. We can say about him

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what has been said of all peoples who have created a popular art, that he has been endowed by Nature with the divine gift of understanding and producing beauty. We must not forget when we try to trace the origin of Roumanian peasant art that we descend from a people who highly appreciated artistic decorations on clothing

tively new and hardly any of them date back further than one hundred and fifty or two hundred years. We have no documents allowing us to make any definite statements about an earlier period. I am inclined to consider the XVIIIth century as the Golden Age of our popular art. Since a certain well-being is necessary for the de-



THE OLTEÑIAN RUGS ARE RICH AND HANDSOME

and articles of everyday use. The little we know about the Thracians points to the same tendencies that we find among our peasants today. The costumes they wear do not differ from those worn by the Dacians (a branch of the Thracian stock) as we see them on Trajan's column.

The articles described are compara-

vement of art, we must conclude that the XVIIIth and early XIXth centuries cannot have been so dark a period as is generally assumed. Another and more important conclusion is that the region richest in popular art is that which philology and history show us to have been the cradle of the Roumanian nation.

THE ART OF STUCCO IN ROUMANIA

By PRINCESS MARTHE BIBESCO

Translated by Charles Upson Clark

ROUMANIA, which forms a curiously isolated island at the extreme limit of the Latin world, has had the rare good fortune to preserve in the bosoms of her people some artistic traditions which have perished elsewhere in Europe. One of the most interesting is that of mural decoration in bas-relief—the art of stucco. Hampered in its development by centuries of misfortune, by invasions so frequent that they may be compared to inundations as regular as the tides, this art was never lost—the sense for artistic decoration has never abandoned the Roumanians. The instinctive desire to beautify one's home, alive among all the Latin peoples, has survived here, in spite of the cycles of devastation which have overspread the country; and in this essay, devoted to mural decoration, we shall see how a tradition may remain vigorous through all the misfortunes of history, how it has been preserved in that great reservoir of life-giving energy, the soul of a people.

The desire to create externally, on the walls of one's abode, the image of that inner world one carries in one's soul, has haunted the human spirit from the Cromagnons in their caves, down to the wall-paper manufacturers of today. The Roumanians have shown themselves faithful to this ambition for graphic creation all through their history. We shall see it expressed on the walls of churches, palaces and hovels. The instinct which in the seventeenth century brought into being such rich floral decoration on the outer walls of the church of Fundeni Doamnei is the same that created the in-

terior decoration of the palaces of Brancovan, at Potlogi, Mogoshoia, Tigriveshti, and is identical with that which guided the untrained hand of the peasant, a mere village craftsman, to whom is due the Mycenaean decoration on the walls of Minister Duca's home in Bucharest.

We shall illustrate this study by examples taken respectively from religious, secular and popular art, thus proving that Roumania possesses a living tradition comparable to a fruit-tree which has run wild, ready for new graftings, and covered with blossoms every springtime.

I. THE CHURCH OF THE SONG OF SONGS

Three kilometers out of Bucharest, branching off from the highway to the monastery of Plumbovitza, a short, deep-rutted road leads to the village of Fundeni Doamnei. On the outskirts of the hamlet, right beside the road and hardly veiled by a ruinous brick wall and a few wild plum-trees which have shot up among neglected tombs, rises Fundeni-la-Dame, still completely covered with stucco, adorned with blossoms from the ground upward, a model of ensemble decoration without a weak spot, a delicate and perfect garment, a robe worthy of the Shulamite. On the façade we find a rose-vine theme, both many-petaled garden roses and the simple sweet-briar, combined with the narcissus. Beside them, in vases of truly Arabic elegance, are the sunflower and the iris, the carnation with its butterfly antennae, and that old-fashioned garden flower

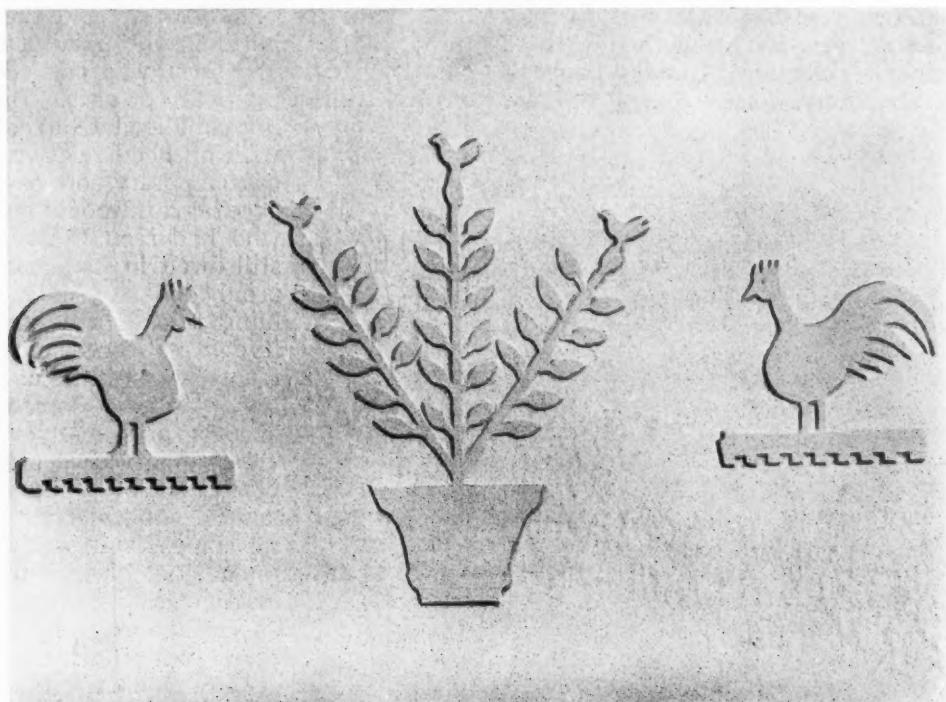
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we used to call "the imperial crown". There are tall lilies; here, an almond tree covered with fruit, a vine loaded with clusters of grapes, the soaring trunk of a palm bursting forth into fronds; two peacocks perched on the brink of a fountain are trying to catch its twin streams in their beaks; a blossoming apple-tree covers all one panel with its starry branches.

poem, carried over into mural decoration in 1699, is still legible, it is because in Roumania only religious monuments have had some chance of being respected by the invader, more keenly interested in securing the material than the spiritual goods of the nation.

II. THE PALACE OF POTLOGI

While this church in bloom is



A ROUMANIAN PEASANT DECORATOR'S IDEA OF SPRING IS THE ESSENCE OF NAÏVETÉ

How can one help thinking of the Song of Songs in the church this spring-time? "I raised thee up under the apple tree . . . A fountain of gardens, a well of living waters . . . The vines with the tender grape give a good smell . . . I am the rose of Sharon and the lily of the valleys." If this Biblical

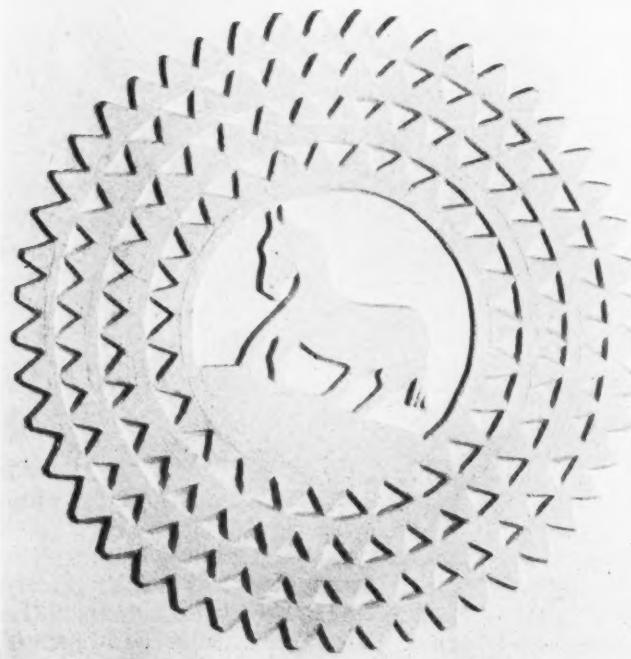
guarded by the Commission on Historical Monuments, the old princely residence at Potlogi, with stuccos of the same period and value as those of Fundeni, is gradually crumbling away in forgetfulness. The Palace of Potlogi, built in the reign of Brancovan and one of the numerous abodes of

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this Roumanian Louis XIV, has had to withstand not merely the ravages of time but also inheritance by the female line of this prince. The preservation of the artistic heritage of a people is really assured only under the laws of England, where the eldest son is nothing but a kind of museum director, recognized (but not paid) by the State. For three centuries the destiny of this magnificent building has been to belong to sisters who bequeathed it to their heiresses, who left it in their turn to their daughters, mistresses today of this abandoned domain. And all these

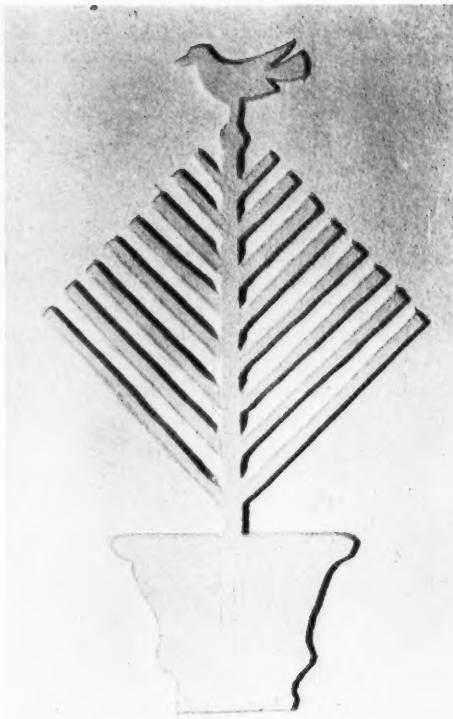
ladies had husbands who followed other interests, owned other properties, so that Potlogi has become the living image of the house divided against itself; its absent mistresses never authorized repairs on the palace they never visited. When the last invader vanished, no pious hand rekindled the fire, or even closed the gates left ajar, or the open windows, against the winter wind, the final conqueror. The neighboring farmers quietly completed the ruin; what remained in the palace to guard against the storm was carried off and utilized in their cottages. In

my childhood I talked with an aged relative, contemporary of our great-grandmothers, who had seen Potlogi still dwelt in; today it is only a mass of crumbling brick-work; but its delicate stucco flora, tenacious as an actual ivy plant, is spread over its ruins even yet. Two door-ways are preserved, of a pure and elegant style. One speculates, on seeing them and trying to imagine their context, on what may have been the refinements of Roumanian civilization in the seventeenth century; and one appreciates the abysmal drop from that chaste and masterly art to all these arbitrary barbarities we see in present-day Roumanian style, which shrieks forth of some bastard union



THE MODERN ROUMANIAN'S INNOCENT SYMBOLIZING OF THE SUN-MYTH
AFTER THE MYCENEAN MANNER

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SAN MINIATO LIVES AGAIN IN SUCH A STUCCO PIECE AS THIS

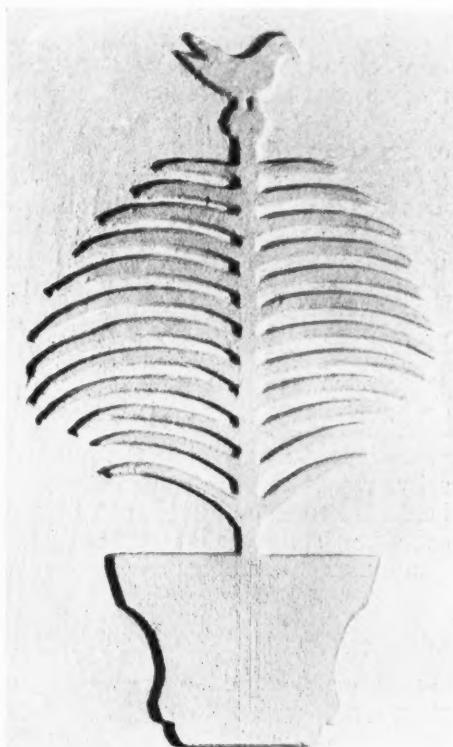
between Byzantium, Munich and Nancy.

The stuccos of the Palace of Potlogi are fated to perish. Nothing, not even a shielding of planks, shelters them from the claws of the rain or the teeth of the sun. But for the shepherds wandering with their flocks, for the countless generations of peasants who have followed one another in the Wallachian plain, only arising from the earth to lie down again in it like their harvests, the example offered by these ruins and others like them, has not been lost. The decoration which was worthy of the house of a prince, worthy of the House of God, was admired by these untutored eyes, and has become en-

grafted on the popular memory; and the tradition, which withered away above, has taken on new vigor below. Thus when an old linden perishes, shoots spring up through the turf all about it, and the tree is replaced by a forest.

III. THE VILLAGE DECORATORS

Four whitewashed walls, an unsubstantial wooden colonnade forming both peristyle and balcony, a roof high and steeply slanting, so as to throw off the heavy snow and the murderous rays of the summer sun—that is the Roumanian abode, the original cell, the cubic house, as the peasant architect



"THE PRIMITIVE HAS NO TROUBLE IN REVIVING THE PRIMITIVE—HE IS GENUINELY NAIVE"

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conceives it, after the immemorial traditions of the Latin order. This house must be white—white inside, white outside, like the shirt of the man who lives in it. The Slav loves color, stripes, the red or green shirt; where the Slav paints in color, the Roumanian whitewashes. His instinct tells him of a white-robed people who conquered the universe. The house should not only be white like the peasant's *ca-masha*, it should be adorned like it also. Stucco is transposed embroidery. Many villages, down in the plain as well as on the slopes of the mountains, have their houses enlivened with these modest ornamental bas-reliefs. A frieze, a door-jamb or a window-frame, a vase, a bouquet, some birds, a horse, a conventionalized tree—it needs nothing more elaborate to kindle the quick imagination of peoples with a ready wit, who do not need to have their lessons repeated to them.

These stucco decorations, executed in 1923 for M. Jean Duca, Minister of Foreign Affairs, by one of those unspoiled village decorators of whom there are thousands still to be found in Roumania, if one would only look for them, have the character, the purity of outline, the specific accent of what we conventionally call "the archaic style." The tradition of mural decoration, adopted by the people, was necessarily rejuvenated on contact with them. It took on the popular qualities, sincerity, poetry, freshness. The Roumanian peasant of today creates

this art of ancient days as naturally as he breathes. This primitive has no trouble in reviving the primitive; and what differentiates him from the modern decorator who tries deliberately to return to the ancient processes, is that he is genuinely naïve, and can create nothing but what is naïve. If the birds he sets on the tips of the branches, as he finishes a bouquet in a vase, are identical with those wrought on the façade of San Miniato in Florence by a ninth-century decorator, this Wallachian peasant does not know it. He merely wanted to complete his idea of spring, as represented by the leaves, with the voice of spring, as represented by the bird. And when he drew this horse, in the center of this toothed wheel, he had no idea that he was symbolizing the solar myth after the manner of the Mycenaeans. From that same reservoir of imperishable poetry, the soul of a people, Shakespeare and Dante, and Homer before them, have drawn the water which brought them immortality.

For a tradition to live, the people must keep it alive; only the people have the power of perpetuating the fruitful virtues of the race. The tradition of decorating walls will never die in Roumania, so long as the desire of glorifying the sun and the spring, of creating their image in the home, shall pass from father to son in the villages, rising from the mysterious longings of a passionate and superstitious peasantry.



NOTES AND COMMENTS

A Czechoslovakian archaeological expedition has recently excavated the site of the ancient Greek city of Kyme, on the west coast of Asia Minor. On the acropolis one house, possibly that of a potter, yielded a quantity of beautiful ceramics, many decorated with highly colored figures in relief. Dr. A. Salac, of the University of Prague, was in charge. Near the potter's house he found a IVth century Ionian temple, originally dedicated to the Goddess of Fruition and later to Isis and Osiris. Numerous statues were discovered in a separate room near the door, including a IVth century B. C. head of Aphrodite, the marble torso of a child, two little green stone statues of Egyptian origin with hieroglyphs on their bases, and a number of carved reliefs and inscriptions. Close beside the temple is the ancient waterworks, with earthen pipe conduits. The wealth and size of the city were indicated by excavations on a second site. A third study was made of the "agora-forum," a Roman square, the side walls of which were uncovered and found to be plated with thin marble. In the local cemetery a sandstone sarcophagus was exhumed which apparently was plundered ages ago, though it still contained a few objects. This is the first systematic exploration of Kyme.

Sweden has begun excavating the ancient fortified Iron Age city or strong-point of Ismantorp, on the island of Oeland. It is a circular site with nine gates in the walls, and foundations for ninety-two houses.

Sir W. M. Flinders Petrie, in a recent letter to *ART AND ARCHAEOLOGY* calls attention to the repetition in these columns of an error in the following words: "The find in Sind is not of the Vth or VIth century B. C., as was erroneously reported at first. It is really the most important discovery ever made in India, revealing the pre-Aryan culture connected with the Sumerians of Babylonia, a new world of archaeology . . . You may like to know that the British School of Archaeology in Egypt has three expeditions this winter: one to explore further the earliest civilization at the back of the Fayum, extending to 13,000 B. C.; second, to trace more of the earliest pre-Chellean men of *modern* type on the high desert of Egypt; and third, research in the hundreds of stone-chambered tumuli of the Bahrein Islands of the Persian Gulf."

Five thousand years ago the ladies of Kish were evidently models of fashion, and took the best of care to retain their personal elegance. Professor Langdon, of the Oxford-Field Museum Expedition, reports at length upon the results of the excavations of burial sites in the ancient sands of Mesopotamia. Copper razors, a fish-hook, and elaborate copper hand-mirror used by some lady of quality, copper vanity-cases containing pincers, tongs—and at times even nail-files—paint-dishes and the stubs of brushes used for touching up lips, cheeks and brows, were part of the romantic evidence unearthed of the lives and ambitions of the men and women who lived five milleniums ago where now only the jackal prowls.

"There is nothing new under the sun," is a saying that has again been proved true, this time by Howard Carter, who found jars of cosmetics still plastic and fragrant in King Tut-Ankh-Amen's tomb. And now

London beauty experts are analyzing these ancient preparations with the idea of preparing the same things for the women of today.

A HIDDEN TEMPLE OF DEMETER IN SICILY

Professor Paolo Orsi, Director of the Syracuse (Sicily) Museum, assisted by Dr. Pirro Marconi, last spring began excavations at Girgenti, Sicily, which have yielded extremely important results. The cost of the work was defrayed by an English enthusiast, Captain Alexander Hardcastle. As reported by the *Illustrated London News*, the discoveries were made in the so-called Oratory of Phalaris, in the great Temple of Hera, in an Hellenistic portico not far from the Temple of the Dioscuri, and, most important of all, in the little Norman church of San Biagio on the slope of the Rupe Atenea (Athena's Rock).

Completely hidden within the desolate-looking old church was discovered a "temple of the simplest form, a rectangular cell about 100 feet long by 45 wide, without columns, with a wide doorway looking toward the east, flanked by stout antae (pilasters) and approached by three steps . . . entirely lacking in the decorative elements which became essential at a later date. . . . In it we see the oldest sacred building erected in the city after the founding of the Greek colony," about 582 B. C. Beyond question the temple belongs to the latter half of the sixth century B. C. Votive lamps of a form peculiar to Sicily were found in great numbers around the altar, and as they have already been thoroughly identified with the worship of the chthonic deities—especially with Demeter and Persephone—it seems clear that it was "precisely these divinities who were venerated in the most ancient sanctuary of Akrugas." Other confirmatory evidence was found in the presence of clay busts of Persephone—votive offerings, like others found years ago nearby and now in the Syracuse Museum.

The rim of a great terra cotta platter was also found. Its modelling in low relief of racing chariots and of victories is spirited and fascinating. Professor Orsi assigns it to the earlier half of the sixth century before our era.

Governor James G. Scrugham of Nevada is responsible for the discovery of a vast and hitherto unknown city of the Pueblos in the Moapa Valley. The excavations were carried on by Professor M. R. Harrington, of the Heye Foundation, assisted by Mr. Louis Shellbach. The existence of the site has been known since 1827, but it remained for Governor Scrugham to find references to it in State documents and request prospectors to report any unusual traces of early civilization to him.

The Museum News in a recent issue reports that important discoveries have been made in the Etowah Mounds at Cartersville, Ga., by W. K. Moorehead, of Phillips Andover, and Gerald Towle. Mr. Moorehead announced:

"Some twenty-four burials were found, most of which were in stone cists unusually well constructed. One grave contained a wooden ball or sphere covered with thin copper bearing the image of a serpent in relief. A ceremonial, or problematical, flint dagger twenty-six and a quarter inches long accompanied the

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burial. So far as is known this is the fourth longest chipped implement in the world. The flaking is as fine as that on the average arrowhead. In another grave the survey secured a copper plate fourteen inches long on which is stamped a human figure almost Mayan in its character. On the reverse of this plate was a mass of finely woven cloth of which a piece 8 x 5 inches was secured intact. Associated with other copper plates were fragments of textiles of different design and weave from that previously found in the mounds. Two broken stone idols were taken from a small stone cist in the top of the mound. The engraved shells found with several of the burials portray the elk or deer-man, the thunderbird and certain cosmic symbols. Upon a cylindrical stone is engraved the plumed serpent and a terra cotta human head has over the forehead a sun symbol distinctly southern in concept. The motifs exhibited in the copper designs are totally unlike those of the Ohio Valley, but closely parallel designs found by Myer on copper in the neighborhood of Chattanooga."

Oil wells are shortly to be drilled down through an old Indian Cemetery at Bunola, Pa., near Monongahela City. Excavations to remove the skeletons have been begun by the Monongahela Valley Historical and Museum Association. Thus far four have been removed, one of them that of a giant squaw who had been seven feet four inches tall. "Turning over in one's grave" is more than an amiable fiction in the Monongahela Valley, for already three other cemeteries have been destroyed, one to make way for a railroad, one for a coal-mine and one for a mill.

In 1916, when Italy entered the World War, she confiscated the magnificent old Palazzo Venezia in Rome from the Austrians, who for many years had owned and maintained it as their Embassy. Now the stately pile is being transformed into a State palace as the official reception place of the Italian Government, and, in all probability, as the official residence of the Premier. Built in 1456 by the Venetian Paul Barbo, who later ascended the papal throne as Paul II, the palace was constructed on a scale of both size and magnificence that entitle it to rank among the foremost examples of civil architecture in the world. Its main hall is even larger than the noted Galerie des Glaces at Versailles. The Austrians found it so large and so lofty (an upper row of windows was necessary to light it properly), that they divided it into two stories. They also committed the unpardonable offense of defacing and covering with whitewash beautiful and important frescoes by Bramante and Mantegna. Fortunately many of these can be restored. The repairs and restoration are in the very capable hands of Senator Corrado Ricci, the critic and author, Sig. Federico Harmanin, Curator of the Museum, Sig. Luigi Marangoni, who established himself firmly as the restorer of the basilica of S. Marco in Venice, and Count Volpi, the minister of finance, who will be remembered by readers of ART AND ARCHAEOLOGY through his connection with the archaeological discoveries in Leptis Magna and Sabratha. It is expected that the Palace will be ready for use within another year.

A SUGGESTION FOR MUSEUMS

The Cincinnati Museum has worked out a most ingenious method of attracting visitors to itself by selling "package-tickets" to both individuals and business houses. In reply to a request for information

from ART AND ARCHAEOLOGY, Mr. J. H. Gest, the Director of the Cincinnati Museum Association, writes:

"At the moment I cannot tell you to what extent package-tickets are sold by other museums, but my impression is that it is not in general use. At the beginning with us these tickets were offered ten for one dollar, when we had no free days, and the single admissions were twenty-five cents. They were bought at that time by individuals who came frequently. The dollar unit of sale was rather small to apply to business houses, so we adopted the ten-dollar unit in their case offering a hundred tickets for that amount. As a matter of fact we still sell at the door ten tickets for one dollar to any person desiring them. A business house that could not use the annual membership can buy a ten-dollar package of tickets and give them out to employees in the manner described in our report. So this method of attracting visitors seems to serve a purpose that is not covered by the usual annual membership. It seems to be a comparatively easy means of raising some additional revenue that could be extended doubtless very much beyond the point to which we have developed it."

A news dispatch from Culver City, California, home of moving-pictures, states that an enormous "set" representing the Colosseum at Rome is being built on a 6c-acre lot there at a cost of \$300,000. The moving-picture actors who will appear in the picture will number 10,000—if we may believe the inspired publicity agents.

Signor Arturo Toscanini, formerly one of the conductors of the Metropolitan Opera in New York, recently expressed his opinion of jazz "music" somewhat bluntly. The noted conductor had listened to a number of ultra-modern compositions during the September International Festival of Contemporary Music in Venice. "Thank God," he observed after the final notes, "it is over. Now we can disinfect the theatre. My impression? It is utmost nause!"

Charles B. Falls was one of the exhibitors recently at the Art Centre in New York, which showed a very interesting collection of printed silks designed by contemporary American artists. Mr. Falls made the motives of his designs, called "Inca" and "Maya," highly suggestive of the inspiration to be found in ancient American civilizations.

The entire Leverhulme Collection of books, pictures, drawings, furniture, *objets d'art*, and so on, formed by the late Lord Leverhulme and housed in his residence at Hampstead, has been brought to America.

ART AND ARCHAEOLOGY has received from a Paris manufacturer of lantern slides an announcement that he has a collection of 40,000 subjects suitable for projection. Teachers and students interested in lantern slides at a lower price than can be had here, may communicate with the Editor for details. The subjects cover the mechanic arts and industry, agriculture, viticulture, medicine, photomicrography in medicine, hygiene, travel, history, literature, the fine arts, botany, zoology, histology, experimental geology, general phenomena of optics, and humor.

A vanished industry and a relic of early civilization in this country has been presented by Col. E. H. R. Green to the people of Connecticut in the form of the former

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whaling ship *Charles W. Morgan*, now beached at his estate near New Bedford. Beside the vessel, which he has had rerigged and refurnished complete, Col. Green has had constructed the likeness of an old-time New Bedford whaling wharf, covered with all the casks and gear of a whaler loading for a cruise. This unique museum has an equally astonishing curator in the person of an old-time New Bedford whaling skipper, Captain George F. Tilton, who adds the final touch of poetry to an important and unusual leaf preserved from the log of the past.

A colossal statue of Don Quixote de la Mancha, mounted upon Rosinante and accompanied by the faithful Sancho Panza, is to be erected in the plain of El Toboso, Spain, where Dulcinea was born. The figures will be twenty times life-size and will cost about six million dollars, if the press dispatches are to be believed. The Mayor of Toledo heads the Committee of Cervantists who are endeavoring to raise the 40,000,000 pesetas needed.

Professor Charles R. Morey, in charge of the School of Classical Studies in Rome, reports an enrollment of 47 students, 11 of whom are visitors, and 9 other holders of fellowships from other institutions. The usual program is being followed.

The Cleveland Museum of Art has put on exhibition a composite gathering of its recent acquisitions, together with the best works from all its departments, in the belief that art speaks a universal language, and that paintings, lacquered wooden heads, bronze mirrors, Greek sepulchral reliefs, Buddhist panels, velvet rugs and so forth make an harmonious whole.

Spain has decided to declare the entire city of Toledo a National Monument to save it from the vandal hand of moderns who wanted to destroy several priceless buildings facing the Moorish Zocodover to make room for modern commercial structures. A new city or suburb will be built on the plain of Castile outside the ancient city walls to care for growth and expansion.

DID INDIAN STONE ARCHITECTURE EVOLVE FROM WOODEN STRUCTURE?

K. N. Sitaram, in a lengthy article on "The Esoteric Basis of Indian Art," in a recent number of *Shama'a*, of Madras, says among other interesting things:

"... The Rani *gumpha* at Udayagiri next claims our attention, as it also only too well illustrates our thesis that the origin of Indian stone architecture was from a wooden prototype. The remnants from Amaravati *stupas*, twenty miles from Bezwada, are now housed partly in the Madras Museum and partly in the British Museum. ... After the erection of these *stupas* the place of stone as building and sculptural material becomes fully established, as far as the construction of *stupas* *pradakshina* paths and *toranas* is concerned.

Besides their artistic value, the Amaravati *stupas*, as well as those adjoining, like those at Battaprolu, Ghantasala, etc., furnish us with definite data whereby we can trace the evolution of Buddha representation from mythology to actuality. In the earliest specimens of the fragments preserved from this *stupa* in the British Museum we find that in the sculptor who decorated this noble fane and chiselled on it the life story of the Desabala, symbolical representation inspired a greater

love and reverence than the actuality. So to him an empty throne, an empty seat under the sacred tree, or a riderless horse with the white umbrella held over it, signified more than a representation of the Desabala in flesh and blood. So in the earlier stages the Buddha is represented only by such symbols, as for example, the *maha nishkramana* is represented by a riderless horse over which an umbrella is held and whose feet are supported by Devas to deaden the sound of its movements. Later on, slowly, the figure of the Buddha is substituted till finally we come to that period of this school which synchronises with the early developments of the Gandhara school, and we find the Indian sculptor has given up his reluctance to symbolized representation and become more prosaic by representing the Tathagatha in all his actuality with his crown of curly hair and Ushnisha. Thus these Amaravati sculptures form, as it were, a transition stage wherein the early Indian symbology of the sculptural representation of the Tathagatha as illustrated in the Asokan Saranath, Barhut, and Sanchi gives place to the actual representation of his sacred person as found in the later Amaravati, Gupta, Ajanta, and the Gandhara schools; and thus is set up the process wherein the spirit finally succumbs to matter, and the finest faculties of the Indian brain and heart, Bhakti and Prena, yield their place to merely a desire to produce: and the subtle Indian spirit, the spirit that produced and breathes in the Upanishads and in the earlier sutras, finally wings its way out from the grossness of material encumbrance, with which it had been saddled by the decadent Greco-Roman school of the 3rd century after Christ in some of its latter-day uncouth perpetrations of the Buddha figures, wherein the static spirit of Indian and Asiatic Yogism, namely, the Tathagatha, is made so heavy, gross, material and uncomfortably stout, as to make us tremble for his safety.

Not only do the above statements prove beyond the shadow of a doubt that the original and early architecture in India was of wood, and was a close imitation of the Indian natural flora of the aboriginal hut, or the mountain cave or cavern hewed out by the hand of nature, but they also clearly demonstrate that the more permanent type, namely, stone architecture, was also only an imitation of the wooden models, and was born from it as a child from the mother and continued to bear upon itself and still carries with it the birthmarks of its nativity. Instances can be multiplied almost without number how the Maya style, or that in which the stone plays the chief part, is only a copy of the Viswakarma style or that in which wood plays the chief part. Shrines belonging to the three chief branches of Hinduism, namely, Brahmanism or Brahmatism, Buddhism and Jainism, can be cited as evidence from the Himalayas to Java and Bali, and from Dwaraka to Cochin China.

Press dispatches from London indicate that Professor Ernst Herzfeld, the German archaeologist, reports that he has discovered the ruins of the palace of King Ardashir in Persia. These, he is said to have declared, "are the remains of the mightiest castle ever built by the hand of man." He also found, in rock-hewn catacombs on Kharg, in the Persian Gulf, Christian tombs which are the first non-pagan remains ever found in Persia, and which date back to the third century. Another discovery was the ruins of some fire-worshippers' temples dating from the second to the sixth century. The Ardashir ruins are near Firuzabad and were the home of the Sassanian kings for centuries.

BOOK CRITIQUES

Jahrbuch des Deutschen Archaeologischen Instituts. Band XXXVIII-IX, 1923-24. Walther de Gruyter and Co., Berlin and Leipzig, 1925.

It is perhaps scarcely to be expected that, considering the present state of affairs in Germany, her achievements in archaeology should be very extensive or very significant. Yet the present volume is clear evidence that German archaeologists have not ceased their labors, although it must be admitted that the results of those labors, in so far as this yearbook presents them, are not of the highest importance. To be perfectly honest, the book is rather dull, and the reward for reading through it scanty. The papers printed are of varying interest and importance, as is to be expected. I will sum them up briefly:

F. Krischen (pp. 133-150)—*Das hellenistische Gymnasium von Priene*. This is an elaborate reconstruction of the Gymnasium, accompanied with many plates, groundplans, and various elevations.

Georg Lippold (pp. 150-158)—*Zur griechischen Künstlergeschichte*. These are rather rambling notes on various Greek artists.

Friederich Wachtsmuth (pp. 158-169)—*Die Baugeschichte von Sendschirli (Samal)*. The writer reviews the work of R. Koldewey, F. Oelmann and Puchstein, gives several groundplans of the buildings, and divides them into three groups, dating (1) from the tenth to the middle of the ninth century B. C.; (2) from the end of the ninth into the eighth century; (3) from the seventh century, "nach der Eroberung Sendschirlis durch Asarhaddon (681-668)."

Friederich Kredel (pp. 169-180)—*Ein archaisches Schmuckstück aus Bernstein*—describes (with plates) an amber decoration found several years ago in a grave at Falconara near Ancona, and now in the Metropolitan Museum in New York. Kredel sets it down as archaic Greek work dating between 520 and 500 B. C. It represents three persons: a young man just awakening from sleep, a woman "in schneller, eiliger Bewegung," and a slave boy at the foot of the young man's couch. Kredel decides (on rather slender evidence) that the female figure is Aphrodite, and that, herself invisible, she is surreptitiously visiting the bed of a young king, whom he identifies as prob-

ably Kinyras (or Byblos) of Cyprus. Whatever the truth may be, it is a most compromising situation for the lady. Kredel also discusses another carved pendant in the British Museum, representing Artemis fighting with a giant.

Fr. W. Frhr. von Bissing (pp. 180-241)—*Untersuchungen über die "Phoinikischen" Metallschalen*. Von Bissing undertakes to date the finds at Nimrud. The possibilities have been held to vary between the time of Aschurnazipal, the builder of the palace (884-860), and the time of Sargon, its restorer (721-705). The author adduces evidence to support the dating of the ivories and bronzes of Nimrud at the end of the seventh century. He lists carefully all the items of the find. He also deals with Egyptian imitations in faience and other materials, and describes the *Funde von Kreta*, as well as the Cyprian and Italian finds, with detailed lists of each. He then lumps all the isolated finds together and proceeds to show that there is a definite relationship between them, a relationship marked chiefly by the similarity of the scenes depicted on the various articles and by their ornamental motifs.

Margarete Bieber (pp. 242-275)—*Die Söhne des Praxiteles*. A long paper, with many illustrations. The author discusses many questions of dating, and gives a useful list of the definitely known works of the sons of Praxiteles.

Hans Hörmann (pp. 275-345)—*Die römische Bühnenfront zu Ephesos*. The writer is aware that this particular structure involves a much-debated problem. He illustrates his paper with many photographs and groundplans, discusses technical questions at great length, and offers a new reconstruction. He dates the facade as a little earlier than the Roman reconstruction of the theater at Taormina.

THEODORE A. MILLER.

The Dancer of Tulum. By Marah Ellis Ryan. A. C. McClurg & Co., Chicago. 1924.

One of the most charming little books of fiction ever inspired by the ancient peoples of America, is this work by Marah Ellis Ryan. One wonders why so few writers of fiction have turned to the ancient Maya, Aztec and other

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early American cultures for their themes. Perhaps because it is ground upon which few can tread with any feeling of certainty. There is the charm and mystery of antiquity, shrouded in tropical jungles and expressed in temple cities. There art, religion, social and political elements were never differentiated, but constituted a perfectly integrated expression of the life of a race. This has, unfortunately, remained too shadowy for the sincere fiction writer who knows the difference between literary vagary and literary art.

So it may be just as well that Central America waits for the gift of Marah Ellis Ryan. She knows the race that she is writing about. When all delusions concerning the people of Central America are abated, and vagaries of "lost Atlantis," "vanished races" and "mighty empires" swept to the rubbish heap, the Maya stand out as plain American Indians. Mrs. Ryan knows this, and knows the Indian from New Mexico to Yucatan. Her characters in this tale are not shorn of the Indian mentality that differentiates the native American race from all others. Not that she attempts a scientific work; but without forgetting the legitimate license to which the artist is entitled, she portrays her scenes with well restrained truth.

The Spanish Conquistadores had reason for enlarging the little republican groups and tribal confederacies that they found in the new world, into empires, and amplifying the gorgeous costumes and tribal ceremonies which they witnessed into manifestations of regal splendor. Subsidies for further conquest and titles for themselves were largely dependent upon such colorful pictures. But if Mrs. Ryan had suppressed entirely the use of the words "royal," "throne" and "emperor" she would in no way have weakened her story.

The psychology of the Indian is consistently observed throughout the book, and its racial atmosphere is well supported by its mechanical appearance. The illustrations by Rena Kinga are first-rate Maya art, and the page-decorations by Kay Roberts are thoughtfully and skillfully executed. I have long held the notion, and carried it out to some extent in museum installation, that when we enshrine the noblest cultural achievements of a race, we should provide them something congenial in the way of surroundings. The make-up of the book places us in the world of which "The Dancer of Tulum" is an expression.

EDGAR L. HEWETT.

Motya, A Phoenician Colony in Sicily, by Joseph I. S. Whitaker. Pp. xvi, 357, and 116 illustrations. G. Bell & Sons, Ltd., London, 1921.

Motya was a Phoenician-Carthaginian colony in Sicily, coterminous with the small island Motya (S. Pantaleo) which, protected from the Mediterranean by the long Isola Grande, lies in the shallow basin above Marsala, the site of the ancient Lilybaeum, the westernmost point of Sicily. It was once an important Phoenician colony, and its strong position kept it for a long time from being overborne. It was besieged in 398 B. C. by Dionysius of Syracuse, who rebuilt the mole which had connected the island and mainland, and who, after beating off the attempts of the Carthaginians to raise the siege, captured the island and razed the city. The amount of data is not enough to make Motya historically important.

Archaeologically, Motya has yielded enough remains to make an interesting study. The author devotes more than half his book to the history of archaeological research in the past and nearer present. He then describes the fortifications, gateways, cemeteries and inner harbor with considerable detail, illustrating the remains with excellent plates. The last chapter of the book is given over to the Motya museum, and the many illustrations show that the collection in the museum has good specimens of almost all the marbles, statuary, vases, coins, terra cottas, inscriptions, ornaments in metal, etc., usually found in excavations. The pottery gives a good chronology with its many pieces of the wares of different periods.

This book seems to be a work of love on the part of the author. He has collected all the available material and put it together in a careful way. It would be splendid if numbers of such small sites could find a patron who lived near by, and had the time, the enthusiasm, and the means to push through studies such as this made by Mr. Whitaker.

R. V. D. MAGOFFIN.

The Nature, Practice and History of Art, by H. Van Buren Magonigle. Pp. xx; 319. Charles Scribner's Sons. 1924.

On the whole this is a good book. The author must have realized, as indeed he virtually admits in his preface, that he was risking a good deal in thus inviting comparison with the numerous other books more or less completely covering his

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chosen field. But he has brought to his difficult task a very human viewpoint, an easy and familiar style, and he has succeeded throughout his closely packed pages in avoiding the stilted pendants which unfortunately so often make books dealing with this subject stylistic horrors.

In his introductory chapter Mr. Magonigle quite properly delves into archaeology for his foundation, and thenceforth traces the development of civilization and aesthetics with careful regard for the importance and influence of each upon the other. Before undertaking the chronology and historical relations of the arts, he devotes 90 pages to summarizing their nature and practice, matters in which he, as a Fellow of the American Institute of Architects, member of the National Academy of Design, and graduate of the American Academy in Rome, takes the intensely practical interest of the busy professional man. The chapter headings of this first third of the book are excellent in their indication of contents, and evidence the freshness and vitality of the views expressed in the text. It is the more surprising, therefore, to find the author's clarity of vision, breadth of view and thorough understanding of his theme contradicted later in the book by evidences of prejudice in individual cases. In a day which so reverences Greco, for example, it is distinctly unusual to find his peculiarities referred to as "astigmatic and contorted conditions." Greco was not perfect, but in even a general work on art he deserves more than one contemptuous reference which takes no account of his remarkable power, thoughtfulness and technical mastery.

The detailed captions for the illustrations are a feature of value, admirably supplementing the text. The author's judgment in the space he accords some of his crowding personages, may be questioned, but the exigencies of a short book, which was his avowed aim, are severe. Occasional infelicities of style and diction are perhaps to be expected in such a work, but there is small excuse for such an error as occurs in the caption of the Cathedral of Florence, facing page 183, in which

Giotto dies some six years before he was born, both dates being given. There are 128 illustrations intelligently captioned and grouped, and a fair bibliography. The index is not complete, but the book is short and compact, so that its lack is not too serious. Students will find the work a supplement to their lectures, easy to read and full of information. A. S. R.

The Eight Paradises. Travel Pictures in Persia, Asia Minor and Constantinople. By Princess Marthe Bibesco. New York: E. P. Dutton & Co.

The clever title to this attractive volume is suggested by the fact that the cities of Islam described by the author all possessed the "gardens watered by living streams" mentioned by Mohammed in the paragraphs of the promises and that "All good Mussulmans believe in the existence of seven Hells and eight Paradises" in the words of the Pen Namih. The eight paradises are Reshb, Teheran, Khoum the Holy, Kashan, Ispahan, Lenkoran, Trebizon and Constantinople—all cities of lovely gardens and flowers and streams.

This is one of those books that the reader picks up after a busy day's work, and does not let go of—or rather, it does not let go of him until he has read it from cover to cover. To one who has been brought up on the Arabian Nights, who delights in Oriental glamour and legend and verse, it affords a rare treat. One can readily understand why the French version of this work has been crowned by the French Academy. M. C.

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